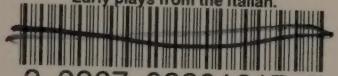


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EARLY PLAYS
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EARLY PLAYS
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ITALIAN

Edited with Essay, Introduction

and Notes by

R. Warwick Bond

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Oxford University Press, 1911
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Oxford University Press by
Benjamin Blom, Inc. New York 10452
Library of Congress Cat. Card No. 65-20046

PRINTED IN THE U.S.A.

98722

PREFACE

WHAT I have endeavoured to do in this little book is something wider than an edition of three plays, and something closer than can well be done in a literary history. I started with the wish to show how ancient Greek and Roman Comedy finds representation in our own, not only in subject and spirit, but in matters of form and technique; and to show this not only by statement and discussion, but by giving therewith actual plays to which the reader might instantly turn for verification of indicated parallelism or imitation. I wished to bring under the purely English reader's notice some facts about ancient comedy for its own sake, facts usually too cursorily dismissed in histories of the modern drama to leave a very distinct impression on the mind; and at the same time I wished to show the great importance of Italian Renaissance Comedy in handing on the classical form and substance to modern Europe, while introducing considerable modifications of it.

The general influence of Italy has been stated again and again. Critic after critic has raked together the allusions to Italian fashions, Italian books, Italian acting, found in English treatises of the first twenty or thirty years of Elizabeth, or in English plays of the latter half of her reign. But the illustration offered has been inadequate to ensure the due realization of the Latin or Italian connexion; and that largely because English exemplars of classical dramatic form were so few and so inaccessible. Until quite recently *Roister Doister* was the only early

Latinized play that the ordinary student had a chance of making his own; and the Latin Comedy relations even of that piece were inadequately stated, the *Eunuchus* being overlooked. *Jack Figgler* was, and remains, buried in the fifteen volumes of Hazlitt's *Dodsley*. Of *Supposes*, so important for Latin and Italian Comedy alike, the only modern reprints were in large collections, or in the same editor's expensive and limited edition of Gascoigne's collected *Works*. I well remember how long it was before I had any opportunity of reading the actual text for myself; and my case must have been that of countless others. *The Buggbears* and *Misogonus*, admirable examples of Italian and Latin influence, and of the way these combined with the native spirit, were never printed before 1897 and 1898, and then in Germany.

And it may well be questioned whether the failure to emphasize the Latin connexions of our drama has not been due to inadequate knowledge of Latin Comedy itself. Terence has fared better than Plautus, in modern as in mediæval days: he has always seemed more possible as an educational subject, whether on philological or moral grounds. With the twenty surviving plays of his more vigorous and original predecessor it is permissible to doubt the existence among us of any very full acquaintance, even in the case of professed scholars. Plautus, abounding in good things, is very seldom quoted; and outside histories of Roman literature, of the existence of which the average student of English is quite unconscious, there is but little to be found about his work and influence. Admirable service to Plautine literary study was done by the *Spätere Bearbeitungen plautinischer Lustspiele* of Dr. Karl von Reinhardstöttner (Leipzig, 1886): but for the English reader there was nothing of similar

kind before Professor M. W. Wallace's capital Introduction to his edition of *The Birth of Hercules* published at Chicago, 1903, which discussed his influence on our sixteenth-century drama, whether direct, or filtered through Germany or Italy. His subject is very similar to that of the present book; though our lines are different, approximating most nearly, perhaps, on the Education-drama, where we had to sketch the same plays. But the particularity of Professor Wallace's title will probably limit the merited diffusion of his essay; while of actual Italian work he says but little, though he enumerates, after Messrs. Churchill and Keller (*Shakespeare-Fahrbuch*, xxxiv), some prominent Latin university-plays of the last decade of the century, which show Latin influence strained through Italian work.

Of Italian Comedy, it is safe to say, our ignorance is greater than of Roman. The two volumes dealing with Italian Literature in Symonds' *Renaissance in Italy* constituted the sole source in England whence anything could be gleaned until Dr. Garnett's brief and general chapter on the subject in his *Italian Literature* of 1898. Mr. Lewis Einstein in his *Italian Renaissance in England* (Columbia University Press, New York, 1902, pp. 365-7) dismisses Italian drama as almost without direct influence on ours; while admitting that it assisted the transition from morality to comedy, that dumb shows and the play within the play were of Italian origin, that *Supposes* began the refinement of dialogue, and that Italian influence 'contributed to bring to life the ancient forms of tragedy and teach the canons of Aristotle as interpreted in Italy'. This is, indeed, the general attitude; adequately represented before by Dr. Ward (*English Dramatic Literature*, ch. ii *passim*), and as much, no doubt, as should be expected in a work of scope so large as his. Yet if Italian drama did all

this, it surely demands our closer consideration. Gosson assures us that, not only *novelle*, but Italian 'comedies' were ransacked to furnish our playhouses; we have the undoubted fact of Italian actors travelling in France, Spain, Germany, and England in the latter half of the century; and John Wolfe thought it worth while to publish four of Aretino's comedies (all except *Il Filosofo*) in Italian in London, 1588. His attention and that of Petruccio Ubaldini, perhaps his partner, would have been better devoted to the dramatic output of Ariosto, Cecchi, or Grazzini; but what they neglected has remained in neglect. There is no modern English edition, still less translation, of any Renaissance comic playwright—nothing beyond the elegant verse-rendering of Tasso's pastoral by Leigh Hunt (1820), which had predecessors and has one recent successor, and T. L. Peacock's abbreviated prose-version of *Gl' Ingannati* in 1862: while the only critical work which comes to really close quarters with any branch of Italian drama is Dr. W. W. Greg's recent book on Pastoral, 1906. While believing as firmly as any one in the substantial originality of our English drama, I have long felt that we were doing something less than justice to Italian precedence; that a comedy so enormously prolific as theirs must needs be more than prurience and barren husks and was worth attention for its own sake; and that until that attention was given something of the truth about our own would still remain hidden. In Germany the work of Klein, Gaspary, and Creizenach has done full justice to the *commedia erudita*: I hope English critics will be patient of an attempt to bring the English student a little nearer to it, and to that ancient comedy on which it is based.

Only now at the last moment have I met with Professor G. Saintsbury's *The Earlier Renaissance* (1901) in the

series entitled 'Periods of European Literature' under his editorship. I find his sixth chapter 'The Changes of European Drama', pp. 321-72, anticipates in part my effort to combine some notice of Italian Comedy with some of the Education-drama and of near-following English work. I have read the chapter with all my old pleasure in the professor's wide grasp and the vitalizing power which enables him to rise above a vast or dull material; and I shall expect to find some help from this and the following chapter in a later book. But he shares, I think, the tendency to underrate Italian Comedy in itself as a mere reproduction, and to minimize the modern dramatic effect of the antique example it handed on to Europe. At least I am able to feel that he in no way renders superfluous that closer illustration here attempted.

But, even if defect be admitted, it will also be recognized that no very comprehensive remedy can be applied in a book the bulk of which must needs consist of text and notes. Setting out in 1903 to supply a felt want rapidly by an edition of *Supposes* and *Buggbears* accompanied by an essay, I soon reached that state of self-dissatisfaction which tends, one may hope, to improve the work, while it impairs the fortunes, of literary men. I read long and closely in Latin and Italian comedy: I read much criticism, Latin, Italian, and German. Other editing or writing tasks, an occasional request for lectures, interrupted and delayed me; my matter had become unwieldy; and meantime the want I had recognized was partly supplied by Dr. Cunliffe's editions of *Supposes*, whether in the Belles Lettres series (New York, 1906) or the Cambridge English Classics, 1907. I saw that space for all I wished to say could never be found in the book I at first intended; and resolved to

limit myself, in that, to the most necessary points, such as might best illustrate the plays I had in hand, and to relegate fuller discussion, whether of Latin, Italian, or other English work, to another book of wider scope which I had already partly written. At the same time I felt it desirable to include the important and nearly contemporary play of *Misogonus*, of which Dr. Brandl had published an edition in his *Quellen* of 1898; partly because it illustrates the direct Latin influence, partly because it is intimately connected with that neo-Latin Education-drama which is one of the channels of the classical influence and was affecting us strongly about 1560-70, as even *Supposes* shows. Narrowing my scope for the present in one direction, I broadened it in another; and find myself now in the position of offering, along with two early plays from the Italian, one which is not really from the Italian at all; and yet exhibits something of Italian, along with much Latin and more of neo-Latin influence. I hope, however, the reader will recognize a sufficient homogeneity and kinship to my purpose; and will not quarrel with the fact that this third play does not strictly correspond with the title of the book. Dr. Brandl has even traced in *I Suppositi* a main original of *Misogonus*. That, I think, is unnecessary, in any specific sense; but it is the fact that the Latin, Italian, and neo-Latin influences can ill be separated, and it is a main object of this book to show as much.

I should further apologize, perhaps, for omitting some things the reader will most expect to find—for not discussing *Jack Figgler*, *Roister Doister*, and other plays; for not reproducing the usual mention of Ascham's tirade and Gosson's *Captain Mario*, or the allusions to Italian sports and devices in the work of Shakespeare and his predecessors or contemporaries. They have already been

collected by others; and in truth I have found enough to do in compressing the results of my personal observation into small space, in bringing together matter from works lying wide enough apart, and in trying to combine all into a somewhat new point of view.

My chief obligations here, besides those which all must owe to the larger historians like Symonds, Ward, D'Ancona, Gaspary, Creizenach, and others, are to Professor Herford in his *Literary Relations*, Dr. Grabau in his edition of *The Buggbears*, Dr. Brandl in his edition of *Misogonus* (see below, pp. 163-4), and Herr Schücking in his *Stoffliche Beziehungen*. When I was editing Lyly I could find little that was useful in the chapter Schücking devoted to that author, who did not, in fact, very well illustrate his thesis. Here, where my subject is more nearly parallel with his own, I gladly witness to the care and thoroughness shown in his treatise, and the use I have been able to make of its suggestions at several points, but particularly in regard to *The Buggbears*. Courtesy requires, too, a brief reference to Dr. Cunliffe. My own text and notes on *Supposes* were prepared some time before the issue of either of his editions; but when my essay was written and my book all but finished, I examined them, and embodied from him, after due verification in the quartos, seventeen textual variants overlooked or ignored before, besides adding to my note on p. lxiii a mention of the first French translation. That is the limit of my debt to work in which I was glad to note some points of coincidence with my own.

Alone, almost, among literary workers I have dedicated no book to Dr. Frederick Furnivall. I had hoped that this might have secured his consent to grace itself with an honoured name. I have been prevented by the too

swift execution of a sentence passed some three months ago ; and to-day a world far wider than that of letters mourns the passing of an essentially noble figure, whose energy, versatility, and achievement compelled its admiration, whose fearless honesty and dislike of cant must have inspired respect even in the respectable, and whose unselfish kindness of heart won from me, and many another, the warmer tribute of personal love.

R. W. B.

UPPER NORWOOD,

July 3, 1910.

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ON THE RELATION OF THESE PLAYS TO LATIN AND ITALIAN COMEDY AND TO THE DUTCH EDUCATION DRAMA

THE drama of modern Europe begins in Italy early in the sixteenth century with the work of Ariosto, Bibbiena, Machiavelli, and their successors, work which was a direct derivative from that of ancient Rome as represented by Plautus and Terence. To Latin Comedy the English stage, too, owes a direct debt, the full extent of which is hardly recognized: it owes also an indirect debt, through the medium of Italian work, of which the first two plays in this volume afford some illustration: and, further, Latin Comedy was a main constituent of that other growth, nearly contemporary with the Italian and to some extent indebted to Italy, the Education-drama, namely, of Dutch, Rhenish, or Swiss schoolmasters—a drama which stands as the chief model of *Misogonus* and must have had many representatives in this country, though but little of their work remains, and modern interest in it slumbered until the publication of Professor Herford's illuminative study in 1886.¹

The plays edited in this volume, then, are typical of three strains of foreign influence:

1. The direct influence of Italian plays, shown in *Supposes* and *Buggbears*.
2. The direct influence of the Dutch or German Education-drama, shown in *Misogonus* and in Gascoigne's slight additions to *Supposes*.
3. The influence of Latin Comedy; whether acting directly,

¹ *The Literary Relations of England and Germany in the Sixteenth Century*—a work to which this essay is at several points indebted.

as it certainly does in *Buggbears* and seems to do in *Misogonus*, or filtered through Italian work as in *Supposes* and in part in *Buggbears*, or through Dutch work as in *Misogonus*. To distinguish precisely the channel through which Latin influence came is not always possible.

To these we should add, I think, the influence of the German Jest-books, as translated and imitated in England. They certainly contributed to that rough humour of clownage and abuse and obscenity, that atmosphere of the tavern and the street, which so conspicuously marks English dramatic work from Heywood onwards; though, as it is found also in much earlier work like *Mankind* and Medwell's *Nature*, we must allot a due share of it to native tendencies. Of English rural life and character *Misogonus*, indeed, affords us a most lifelike representation; and gives us, too, the earliest known dramatic reflection of the institution of the domestic fool.

The reader will not only perceive the importance of these plays written within twenty to twenty-five years of the coming of Shakespeare; he will at once be struck with the innumerable connexions they suggest—he will see how difficult it is to dis sever them from others, e.g. *Jack Juggler*, *Roister Doister*, *The Comedy of Errors*, and *The Birthe of Hercules* for the direct Latin influence; *Iocasta* and *The Two Italian Gentlemen* for the direct Italian; *The Glasse of Gouvernement* for the Dutch; Lyly's work, and much else, the discussion of which would utterly overweight what purports to be merely an introduction to three texts. In a separate and longer work, which I have had some time in hand, I hope to deal more fully with the connexion between the Latin, Italian, and Elizabethan comic stage. Here my task must be more directly illustrative. Of Italian Renaissance Comedy, so much neglected in England, I must needs enumerate some leading names and dates: I must briefly exhibit its debt to that of ancient Rome, whether in subject and general spirit or in the detailed marks of form and technique, and the modifications it introduces—a debt and a modification amply reproduced in our first two plays: and, finally, I must essay

some close comparison of all three plays with their specific originals and sources, whether Latin, Italian, or neo-Latin.

The true founder of the modern European stage is LODOVICO ARIOSTO (1474-1533), the poet of the *Orlando Furioso*, who was, first, secretary to Cardinal Ippolito d'Este of Ferrara, and from 1518 chamberlain to his brother Duke Alfonso I. Ariosto wrote five comedies, all produced at the ducal court of Ferrara, in the first half of the sixteenth century. These were

1. *La Cassaria*: (a) prose-form, produced the first week in March, 1508; (b) verse-form, produced Jan. 24, 1529, or perhaps not before the carnival of Feb. 1531.¹
2. *I Suppositi*: (a) prose-form, produced the first week of Feb. 1509, and again at the Vatican with new (lost) prologue March 6, 1519; (b) verse-form, not made till 1529² —no recorded performance.
3. *La Lena*: verse, produced at the carnival of 1529.³
4. *Il Negromante*: verse, composed for the carnival at Rome 1520, but not acted till the performance at Ferrara 1530.⁴
5. *La Scolastica*: verse, begun 'many years' before 1532, but left unfinished, and completed (a) in prose (lost) by his son Virginio; (b) in verse by his brother Gabriele d'Ariosti 1543-8.⁵

A priority in date was long claimed for *La Calandria* of Ariosto's friend, Bernardo Dovizi da BIBBIENA (1470-1519), cardinal of S. Maria in Portico, whose play was acted at the Court of Urbino Feb. 6, 1513, and again before Leo X in Rome, 1514.⁶ However widely popular in its day and influential as an

¹ See *The King of Court Poets* by E. G. Gardner (Constable), 1906, pp. 323-4, 203, 343-4.

² *Lettere di Lod. Ariosto* per cura di Ant. Cappelli, Milano (Hoeppli), 3rd ed. 1887; No. 193. See below, p. li.

³ N. Campanini, *Lod. Ariosto nei Prologhi delle sue Commedie*, Bologna (Zanichelli), 1891, pp. 151-2.

⁴ Campanini, pp. 115, 181.

⁵ Lettera 193; and Gardner, p. 349.

⁶ Cf. D'Ancona's *Origini del Teatro Italiano*, Torino (Loescher), ii. 101-2. Castiglione's undated letter about the play has been shown by I. del Lungo (*Florentia*, 1897, pp. 363-78) to be more appropriate to 1513

example, I hold it much inferior to Ariosto's work in humour, interest, and power of management. There is perhaps a possibility that Bibbiena was author of another comedy, presented by him at the Vatican in 1518, which had Mantua for its scene.¹ Another competitor for the priority is Niccolò MACHIAVELLI (1469-1527), whose lost *Le Maschere* (1504) satirized contemporaries in imitation of the *Clouds* of Aristophanes, and whose *La Mandragola* and *Clizia* (the latter after Plautus' *Casina*) were composed between 1512-20.² The *Mandragola* is held by many critics as the best of all Renaissance comedies; an opinion I cannot share, feeling it far surpassed in vigour and variety, in ease and naturalness of conduct, and in humour, both by *La Cassaria* and *I Suppositi*; while its subject, the corruption of an innocent young wife by her mother and confessor, is one that could only cease to be repellent if treated with the high seriousness and passion of tragedy. Neither on grounds of merit nor chronology should we yield to Bibbiena or Machiavelli Ariosto's claim to be the founder of the modern drama: and if the primacy be refused to these workers in the same kind, still more must it be so to efforts of earlier date but different aim—to the Latin plays acted from 1471 onwards by Pomponius Lætus' Academy at Rome; to Politian's mythological drama or opera, *Orfeo*, given at Mantua 1471 and followed by the similar *Cefalo* of Niccolò da Correggio at Ferrara 1487³; and to the whole body of *Sacre Rappresentazioni* at Florence, which occupy roughly the century 1450 to 1550, the earliest of known date

than to the period 1504-8; and his statement that the author's prologue came too late, so that one by himself had to be substituted, is perhaps more naturally understood of an original prologue at a first performance than of a new one written for a revival. G. B. Pigna, however, forty years later (*I Romansi*, 1554, p. 115) states that Ariosto, having *La Calandria* before him, wrote his own comedies in prose ('Egli hauendo dinanzi la Calandra del Bibienna fecele in prosa') and afterwards refashioned them in *sdruciollo* verse.

¹ See below, p. li, note 1.

² Villari's *Life and Times of Machiavelli*, English translation 1898, pp. 342, 352.

³ For the present I simply acquiesce in D'Ancona's (ii. 8 sqq.) classification of the most interesting *Timone*, *Comædia* (c. 1492) of Boiardo with these hybrid plays.

being Maffeo Belcari's *Abramo ed Isaac*, 1449.¹ Undoubtedly these sacred plays set the scholars the example of introducing comic figures of contemporary life: but to Ariosto and his successors was open life itself and the whole harvest of the *novella*; and the diffusion of the *Rappresentazioni* was hardly wide until its rival, the *commedia erudita*, had become firmly established. Very quickly, too, the superior artistic and constructive merits of the latter began to affect the former; until in the sacred dramas of Cecchi, such as the *Morte del Re Acab*, 1559, the *Sant' Agnese*, 1582, or the undated *Il Sammaritano*, we get sacred themes handled, not in the old fashion, but with the wholly different technique of the secular stage.

Besides Ariosto, Bibbiena, and Machiavelli, the three beginners, the classical comedy found innumerable other representatives. The chief names are

Adriano Politi: *Gl' Ingannati*, 1531, pr. 1538.

Pietro ARETINO (1492-1556): five comedies of a more independent type than the rest—*La Cortigiana*, beg. 1525, pub. 1534; *Il Marescalco*, beg. bef. 1530, pub. 1533; *La Talanta*, 1542; *L' Ipocriso*, 1542; *Il Filosofo*, 1546.

Lorenzino de' Medici: *L' Aridosia*, 1536.

Giambattista Gelli (1498-1563): *La Sporta*, 1543 (perhaps only finished from Machiavelli's draft²); *L' Errore*, 1555.

Ercole Bentivoglio (c. 1505-1573): *I Fantasmi* and *Il Geloso*, 1544.

Lodovico Dolce: *Il Capitano* and *Il Marito*, 1545.

Giovan Giorgio Trissino: *I Simillimi*, 1548.

Agnolo Firenzuola (1493-bef. 1548): *I Lucidi*, 1549, *La Trinuzia*.

Giovammaria CECCHI (1518-87): forty-five to fifty dramatic pieces, appearing between 1542-87, some of them sacred, one or two moral plays.

Antonfrancesco GRAZZINI (Il Lasca), 1503-84: *La Gelosia*,

¹ D'Ancona's *Origini*, i. 217, 257-60.

² A. Gaspari, *Storia della Letteratura Italiana* (trad. da V. Rossi), ii. ii. 257.

1550; *La Spiritata*, 1561; *La Strega*, *La Sibilla*, *La Pinzochera*, *I Parentadi*, all writt. bef. 1566, though not acted and not pub. till 1582; besides *L' Arzigogolo* (doubtful), and three farces.

Giordano Bruno (1548-1600): *Il Candelaio*, 1582.

This Renaissance drama, fairly represented in the cinquecento by the names given above, lasted on till it was superseded in the eighteenth century by the more modern type of Goldoni. Riccoboni counted 563 comedies and 234 tragedies produced before 1650¹: Dr. Garnett, on what authority I know not, says 'more than 5,000 plays were written between 1500 and 1734'.² The alarmed reader, whose conscience has been very properly pricked by these figures, may be reassured by a concise statement of the limits of our plays' connexions, the nature of which will be seen in the following pages.

Supposes is closely translated, with but slight additions, from the two forms of Ariosto's *I Suppositi*, 1509 and 1529.

Buggbears is a translation, not very close, from Grazzini's *La Spiritata*, 1561; combined with some scenes from Politi's *Gl' Ingannati*, 1531, and others from the *Andria* of Terence: and *La Spiritata* owes suggestions to Cecchi's *Lo Spirito*, 1549, which is itself indebted to Ariosto's *Il Negromante*, 1520-30, and that in some measure to Machiavelli's *Mandragola*, 1512-20.

Misogonus has no direct connexion with any Italian work.

Cinquecento comedy, we have said, is a derivative from ancient Roman. It arose directly out of the revival on the stage, at Rome and Ferrara, of the comedies of Plautus and Terence. The study of Plautus, in particular, had received a strong impulse from the discovery by Nicholas of Trèves in 1427 of twelve of his plays³ which had been lost throughout

¹ *Histoire du Théâtre Italien*, Paris 1728-31 (Catalogue).

² *Italian Literature*, 1898, p. 224.

³ *Bacchides* to *Truculentus* in the order in which the plays are usually printed.

the Middle Ages, but now came to supplement the eight hitherto known. The appearance of so many Greeks in Italy about the middle of the century still further quickened Italian interest in a drama which could tell even more, perhaps, of ancient Athens than of ancient Rome. The scholars criticized the text, boldly completed it where defective, and began to present it on the stage. Very soon they passed to translation, a demand quickened if not engendered by the presence of ladies among the audience¹; and whatever the priority of Rome in performance of the Latin, the earliest acted Italian translation was that of the *Menæchmi* given before Ercole I in the Corte Vecchia at Ferrara, 1486. Gradually translation was followed by adaptation, and adaptation by imitation in original Italian work. Putting aside isolated Latin plays given much earlier in the century,² and the eclogues and mythological pieces presented in Italian at the Papal Court and elsewhere, including many indefinite '*commedie*' in the time of Alexander VI,³ we may assign as the period of performance of Latin or translated Latin work, the period of the drama's incubation, a rough thirty years, 1471-1502, from the first efforts of Lætus' Roman Academy to the marriage of Duke Ercole's son, Alfonso, with Lucrezia Borgia; and, as the period of the first Italian comedies, another thirty years, 1504-33, from the composition of Machiavelli's lost *Le Maschere* to Ariosto's death.

The degree of originality exhibited in this latter period, and afterwards, varies widely. Ariosto passes from close imitation in *La Cassaria*—a play to which his genius gives nevertheless its own marked stamp of vigour and variety, and which has every claim to be counted original—to freer yet hardly better work in his later plays. Bibbiena's *La Calandria*, apparently

¹ On Feb. 18, 1479, Guarino the younger writes of a translation of Plautus commissioned by Ercole I, which is already advanced as far in the alphabetical series as the *Mercator* (Creizenach, ii. 217). It is mainly of translations that Guarino, Niccolò or Lelio Cosmico, and Castello, write to Isabella Gonzaga in 1498 (D'Ancona, ii. 372-4).

² Gaspari, i, ch. xviii, pp. 200-4.

³ D'Ancona, *Origini*, ii. 65-77. Alexander VI was Pope from 1492-1503.

more modern, nowhere pleases so well. It owes more to Boccaccio than *La Cassaria* to Latin work, while Cástiglione's prologue plainly admits a debt to Plautus also. Machiavelli's *La Mandragola*, too, is Boccaccian in matter, though more striking and original, especially in the character of Fra Timoteo; yet his *Clizia* is closer to Plautus in plot and conduct than Ariosto ever is. Aretino is the most independent of them all: his disinclination to study, his impatience of structure and restraint, his unbounded flow of dialogue, his variety of allusion, produce almost a new type, fusing the *commedia erudita* with the formless, popular, extempore *commedia dell' arte*. Cecchi begins with close adherence to Latin models and close reproduction of Latin matter; and passes on to a growing independence, a larger and larger admixture of contemporary Italian stuff. Grazzini, while professedly raising the standard of revolt from the Latin imitators, shows in reality the same tendencies, and is fain to have recourse to the old clichés in detail, the old *ritrovamenti* in general plot. Men of less genius than these are more slavish. Trissino's *I Simillimi*, Firenzuola's *I Lucidi*, are very close to the *Menæchmi*; Dolce's *Il Marito* follows the *Amphitruo*, his *Il Capitano* the *Miles Gloriosus*; and the *Due Cortigiane* of that inveterate plagiarist, Lodovico Domenichi, is scene by scene from the *Bacchides* with merely an added word or two, and modernization of allusions, places, and the like. Yet the idea of cinquecento comedy as a mere lifeless reproduction cannot survive a study of the actual plays, a study, in England at least, hardly ever made. The point generally overlooked, yet well argued by some Italians like Agresti,¹ is the striking assimilation of the life and feeling of Renaissance Italy to those of classical times, of ancient Rome, or of Greece in the days of the Diadochi—of the New Comedy, in fact, from 338 B.C. onwards, for that, rather than the life of Rome, is what Plautus, and still more Terence, reproduce. Much that the modern student regards as merely

¹ *Studii sulla Commedia Italiana del Secolo XVI* per Alberto Agresti, Napoli (Stamperia della R. Università), 1871.

imitated—the gross immorality, the dangers of travel, the piracy and raiding of the Mediterranean coasts, the sack of cities, the political vicissitude, the separation of classes into military and political adventurers, sober burgher tradesmen, and clever unscrupulous servants—is a mere reflection of actual modern conditions in an age when Italy was harassed by foreign invaders and perpetual intestine war, when her sea-board was constantly threatened by the Moors and Turks, when her prelates, nobles, and princes cultivated in practice a pagan temper and endeavoured to be more Greek and Roman than the ancients themselves. A very large Italian element does undoubtedly enter into cinquecento comedy, drawn partly from the *novelle*, partly from actual burgher- and student-life. Still, the dominant tone and colour remain classical; and especially classical is the general structure and the detail of technique. With whatever infusion of new elements, it revives the latest form of Greek Comedy—though working on its Roman imitation—in the modern world: and the product serves in great part as model for the dramatic work of other countries.

Let us then briefly examine in what respects the *commedia erudita* reproduces the ancient, and in what respects it modifies it.

I. GENERAL: SUBJECT AND SPIRIT

In the first place the New Comedy¹ was essentially a burgher comedy. The family conceived is that of the substantial merchant with estates or business-connexion in different parts of the Mediterranean, which often compel his own absence, or necessitate the dispatch of a son or representative. Or he is

¹ The chief New Comedy writers were Philemon, Menander, Diphilus, Philippides, Posidippus, and Apollodorus of Carystus; and a rough 80 years is generally assigned as the period of their work, dating from the battle of Chæronea 338 B. C.; but, in fact, the romantic comedy of private life, which they introduced, remained the type of subsequent classical comedy (with the exception of the Atellanæ Fabulæ and Comœdia Togata in Italy) right down to Hadrian's time, A. D. 117-138. Cf. Haigh's *Attic Theatre*, 3rd ed. pp. 22-3.

a well-to-do citizen, whose town-house is largely dependent on the produce of his country-farm, which is superintended by a bailiff or one of his sons, and constantly visited by himself. It is not a comedy of the governing-class. Under the supremacy of Alexander and his successors the Greek comic poets, whose earlier tendency to political satire had been checked by repeated enactments, turned wholly from politics to private life, and from satire to a realistic reproduction of family-affairs, rendered romantic by prevailing political and social conditions. Frequent wars, internal factions, unchecked piracy at sea—these and the ancient custom of exposing children, especially girls, whom the parents did not wish to rear, supplied that atmosphere of vicissitude on which the Greek comic poets based their plots. The Roman ruling-class, with whom the idea of the State and its authority was more paramount than with the Greeks, and who moreover had small native instinct for literature, was even less inclined to tolerate criticism or ridicule by unlicensed poets of inferior social and political status, generally, indeed, of servile condition without status at all. Drama at Rome was, in fact, an exotic introduced by cultivated Greek slaves. Latin comedy was Greek translated, or an adaptation effected by mingling two plots in one (*contaminatio*); and naturally retained the spirit as well as the subject-matter of its originals. Some share of Roman colouring was introduced by Plautus, whose work is comprised roughly in the twenty-five years from 211 or 210 to 186 B.C., and who died in 184¹; but warned by the example of Cnæus Nævius, imprisoned in 207 or 206 for free political reflections on the Metelli and other senators, Plautus abstained from more than passing allusions to current affairs; and his Roman colouring, largely topographical, was reduced to a minimum by his successor,

¹ Varro, the Roman critic of 116–28 B.C., considered him the author of 40 plays, of which we still possess 20, and a fragment of the *Vidularia*; but 13 others were assigned to him by various later grammarians, and before Varro's time he was credited with no fewer than 130, probably by confusion with another poet of very similar name, Plautius.

Terence, whose six plays, produced 166-160 B.C., were even more closely assimilated to Greek models.

Latin comedy, then, was in the main a burgher-comedy reproducing the conditions of Greek rather than Roman life; and nearly all those conditions, save that of the exposure of children, were reproduced in the imitative comedy of Renaissance Italy, not merely because they were Plautine or Terentian, but because they formed part of actual sixteenth-century life. In the much more disturbed politics of the latter the exception noted (exposed infants) could easily be made good by supposing the child to have been separated from its parents in the sack of some town, or by an accident of travel.

We have sketched the general conditions. Of plot the type is something as follows. The son of a wealthy merchant, instead of pursuing industriously the path of business marked out for him by his father, wastes his time and money in gratifying a passion for some girl of the *hetaira* class, or at least of a social position inferior to his own. Money is usually needed, either to purchase the girl from a *leno* or professional dealer, or to support the married life on which he has imprudently ventured; and to procure such, whether from his father or some other source, the ingenuity of a clever slave is called into requisition, the success of whose devices, or else their defeat and discovery by the outraged parent, forms the staple of the comedy. In three plays of Terence¹ and in one or two of Plautus² the real or pretended pregnancy of the heroine is an important factor in precipitating the crisis: and a solution is generally found in the opportune arrival of some former connexion of the girl; or at least in the discovery, by means of trinkets, toys, or clothes produced at the proper moment, that she is really of good birth, the daughter of one or other of the old men who figure prominently in the plot. Thus the marriage of the lovers is permitted or condoned; and the rascally slave receives the pardon which his splendid audacity and resource,

¹ *Andria*, *Adelphi*, *Hecyra*.

² *Aulularia*, *Truculentus*.

and his devotion to the young, if not the old, master, seem to merit. One of his commonest tricks is the procuring of some rogue among his circle of shady acquaintance to personate another character, a device always ultimately exposed. Both father and son usually have some crony of their own age with whom to forgather; besides the contrast of character thus afforded, this coupling of old men may give occasion to a statement of rival views of education or morality, the coupling of young men to a causeless jealousy about a girl beloved by one of them. Mistakes, deceptions, surprises, with a happy solution of all difficulties—these are of the essence of a comedy in which humorous situation and intrigue are made more important than character, and which, spite of a variety too great to be illustrated here, exhibits a pervading sameness of tone and subject.

*Italian
adaptation:
politics*

The whole of this subject-matter is taken over by Italian comedy, with such modifications as result from a transference of the scene to modern Italy, a transference in itself sufficient to show that the writers meant to exhibit contemporary life and not merely to reproduce the ancient world.¹ Politically the Pope, the prince of some Italian state, the Emperor, or the French or Spanish invader, are substituted for the rulers of the Greek world: and the invasion of Charles IX (1494), the capture of Milan by the French (1499), the sack of Rome (1527), or the siege of Florence (1530), takes the place of Hiero in the *Menæchmi*, of the capture of Sicyon in the *Curculio*, or the wars of Seleucus in the *Miles Gloriosus*. The unpopular Spaniard quartered on unwilling Italian inhabitants is the usual representative of the Greek *alazon* or braggart with the unmanageable

¹ An exception is often cited in the prose version of Ariosto's *La Cassaria*, which lays its scene in Mytilene; but in fact the modern Mitilene is intended, under Turkish government, expressly represented by the 'Bassam' (basso or pasha), Caridoro's father; a place where it would be natural enough to find a dealer in girls like Lucramo. Even 'Sibari', to which (in the verse form) that worthy transfers his operations, need not, in view of the frequent Turkish descents on the coasts of the Kingdom, be considered so unlikely a market for his wares. See the examples of such raids given by Agresti, *op cit.*, pp. 122-30: 'Delle donne,' he says, p. 126, 'i turchi facevano uso per gli harem.'

name, such as Pyrogopolinices (*Miles*), Polymachæroplagides (*Pseudolus*), Therapontigonus Platigidorus (*Curculio*), or Periphanes Platenius (retired) of the *Epidicus*. External changes like these are easily made in a comedy in which politics appear only as remote background. It is in the sphere of social or domestic life that the chief alteration occurs; leading to the elimination of one or two types, the modification of others, and the introduction of some new ones.

The change in religion and the more intimate way in which *the Church* Roman Catholic Christianity enters into the individual life is reflected in churches which appear on the stage and are used for retirement; in nunneries which ladies visit, at which 'comedies' are acted, and in which unmarried girls may be immured; in the part played by the confessor and by religious motives, and in the occasional appearance of a *friar* or cleric in the actual cast. An art which depended so largely on the patronage of great prelates, Popes and Cardinals, could not venture too far in this last direction; and with the advance of the Reformation, and the growth of a new spirit of circumspection among the clergy, these figures disappear. At the beginning they are frankly satirical. In the fourteenth and fifteenth centuries the friars had furnished the novelists with some of their most scandalous scenes, and might still do so in the sixteenth; nor is such ribaldry absent from Ariosto's great poem, though a sincere religious temper also finds occasional expression. In drama the two most notable instances are, Fra Timoteo in *La Mandragola*, who as Lucrezia's confessor accepts a heavy bribe to persuade her to a sin represented as innocent, yet feels strong twinges of conscience and is concerned for popular faith; and the frate of Ariosto's *Scolastica* (III. vi) who quiets Bartolo's conscience, made uneasy by his parish-priest, by assuring him that the costly restitution he ought to make may be commuted for some pious gift or endowment. The conflict in the popular mind between religious habit and sceptical distrust of the friars is well seen in Albighia and the *guardiano* of Ara Coeli in Aretino's *Cortigiana* III. x-xii). The frate is unrepresented in our plays

save by Amedeo's report of his visit to his confessor¹: the rakehell chaplain of *Misogonus* is of other than Italian derivation. The Church is less directly satirized by the *pinzochera* in her gray habit, ostensibly repenting in minor orders a misspent youth, but eking out her living by the corruption of young women—a vile type, seen in Cecchi's *Gl' Incantesimi* and *L' Assiuolo* and still better in a play of Grazzini's to which she gives a title.²

learning

Renaissance learning and enthusiasm for the classics are shown in the much larger part taken by the learned professions. The practising *doctor of laws*, like Cleandro in *I Suppositi* or Giansimone in *La Sibilla*, can hardly be held original in view of the Advocati of the *Pœnulus* and Menæchmus' daily pleading in the courts; but he fills a larger space: and we have satire of the lawyers' chicanery and delay from Ariosto; and, in *L' Arzigogolo*, an amusing instance of an advocate outwitted by his client, borrowed from the French farce of *Maître Pathelin*. In the extemporized *commedia dell' arte*, which came into vogue about the middle of the sixteenth century, the Bolognese doctor became a stock type: but in it he is ridiculed, not for his professional quality, but for some defect or departure from it; as also in Comedy proper, for instance, where Cleandro or Giansimone indulge hopes of marriage more proper to youth, or where Basilio of Cecchi's *I Rivali* engages in a discreditable intrigue. The *doctor of medicine*, too, is no longer the farcical figure of the *Menæchmi*: *La Sibilla* (III. v) describes the pomp of dress and equipment affected by the profession in Florence in the first quarter of the century. If the family physician in Cecchi's *L' Ammalata* has a distrust of consultations from the point of view of the patient, it is quite unshared by the patient's father: while Innocenzio in *La Spiritata* is indispensable, and Biondello of Aretino's *L' Ipocrito* (III. vi, v. iv), whose name is perhaps

¹ *Buggbears* III. ii, on which see p. lxxx.

² Prof. F. Rizzi (*Commedie osservate di G. M. Cecchi*, Rocca S. Casciano (Licinio Cappelli), 1904, p. 172) mentions Alessandro Piccolomini's *Raffaella* (1539) as a portrait of the type. My own impression, when I read the dialogue some years ago in connexion with other work, was rather of a confessed bawd and witch.

borrowed in *Buggbears*, though engrossed in his science, is sensible enough to supply a fantastic girl with something more innocuous than the poison she requests. Doctor Antonio in Cecchi's *Lo Spirito* (iv. vii) is sensitive on the score of repute. He aspires to the chair of medicine at Pisa, a position which supplies another original figure to Renaissance comedy, illustrated by Basilio in *I Rivali* and more creditably by Lazzerio in *La Scolastica*, a family-man, like Antonio, of dignified character. The student-life that figures in these two plays and *I Suppositi* is another new feature.

The ludicrous side of learning is expressed rather in the *the Pedant Pedant*, usually indeed a teacher, but one who has lost touch with practical life through sheer devotion to classical study; a type necessarily unrepresented in the ancient world, so that we can hardly find its model in the pedagogue Lydus defied by Pistoclerus in the *Bacchides*. Sebastian Brandt had allotted to the bibliophile the foremost place in his great shipload of fools, ridiculing rather his neglect to read the tomes he gathered. It was Erasmus who in his *Moriæ Encomium* first drew the picture of the vain dictatorial schoolmaster, tyrannizing over a parcel of boys, intensely eager about grammatical trifles and apparently blind to the toils and discomforts of his position. In drama the character is original in Francesco Belo's *Il Pedante*, 1529, who falls in love with Livia the sister of one of his pupils, opposes a rival with Latin quotations, and rewards a servant with a Latin epigram.¹ He appears again in Piero, Fabrizio's guardian in *Gl' Ingannati* (III. i. 2); but finds his best exponent in the work of Aretino, whose contempt of mere book-learning made the satire particularly congenial. Indeed the Pedant of *Il Marescalco* may perhaps claim priority over Belo's, for Aretino's play, though not published till 1533, was written shortly after *La Cortigiana*, which was first sketched in 1525.² He is not unkindly drawn: he seems to be a cleric, and has to preach the sermon at the veterinary's mock-wedding (I. ix), his chief foible being a mild

¹ Creizenach, *Geschichte des neueren Dramas*, 1901, ii. 262.

² Carlo Bertani, *Pietro Aretino e le sue Opere*, 1901, pp. 380, 386.

vanity and the untimely display of learning. The only other joke played on him is that of a boy who attaches a cracker to his coat-tails and sets it alight, an outrage he indignantly resents and one for which, though advised to overlook it, he exacts some chastisement later. Fuller treatment is accorded to Plataristotele the hero of *Il Filosofo*, 1546, who forgets to consummate his marriage with his young wife Tessa. She consoles herself with a gallant; and, on his appeal to her relatives, contrives to put him in the wrong, like George Dandin, who owes something to him. He has to ask pardon, and decides to be less remiss in future. Manfurio, the pedant of Bruno's *Candelaio* (1582), is a schoolmaster and misogynist, but more reminiscent of *Il Marescalco* than of Plataristotele. The Pedant of Munday's *Two Italian Gentlemen* (ent. Sta. Reg. Nov. 12, 1584) is part of Pasqualigo's *Il Fedele* which Munday is adapting¹; and to Italian models, no doubt, we owe Sidney's Rhombus in *The Lady of May*, 1578, and the hero of the university-play *Pædantius*, which Harington mentions in 1591, and to which Keller considers Holofernes indebted.²

elderly
suitor

Neither pedantry nor the old husband with the young wife, both favourite subjects of Renaissance comedy, are represented in our three plays: but the first two afford example of a kindred type in the *elderly suitor*, another Renaissance addition, of which Cleandro may be considered the original instance; for, if we except the amours of old married men like Lysimachus in the *Casina* or Demipho in *Mercator*, the only case in surviving Roman work is that of bachelor *Megadorus* in the *Aulularia*, whose sister Eunomia only faintly suggests an inappropriateness in the match he seeks. Cleandro is followed by Girifalco in Ricchi's *I tre tiranni*, 1530, Gherardo in *Gl' Ingannati*, Giansimone in *La Sibilla*, Lando in Cecchi's *Le Pellegrine*, 1567, and others. What actuates these old lovers is less vanity

¹ Creizenach, iv. 28. The play has been edited for the Malone Society by Mr. Percy Simpson. Munday allows himself greater freedom in recreating Capitano Frangipietra as Captain Crackstone.

² *Shakespeare-Jahrbuch*, xxxiv. 275-8.

or passion than covetousness, or the desire for offspring to whom they may leave the wealth secured by years of toil. This is the real motive of Cleandro. With Gherardo in Politi's comedy, however, senile desire and vanity predominate, and are accordingly reproduced in Cantalupo of the *Buggbears*.

These learned or professional types lead us to another figure, the most distinct expression of the modern element, that of the *Negromante* or pretended sorcerer, who often replaces, but does not entirely displace Plautus' mere impostor or assumer of another's identity.¹ This element of magic enters so largely into the *Buggbears*—it is represented also in *Misogonus*—as compels us to notice a little more fully its place in the Italian life of the time. Sorcery existed, of course, in the life of ancient Rome; but, even had Roman comedy closely represented Roman life, this nefarious and superstitious element can hardly have claimed the importance which Horace's Canidia seems to give it after much longer and closer contact with the East. Much that became later a constituent in mediæval demonology was still a recognized part of the Roman religion; and a playwright's attempt to handle matters connected therewith would inevitably have brought down the interference of the censors. Mommsen notes that subjects like Menander's moon-conjurers and mendicant priest are not reproduced.² The gods, that must be introduced in tragedy, would be Greek gods: the permission of such a handling of Jupiter and Mercurius as we find in a comedy (or tragicomedy) like the *Amphitruo*, Greek though the story be, is matter for surprise. It is at least the only surviving instance: for the rest, beyond the ominous dreams in Plautus, usually misinterpreted, the pretence of a haunted house in the *Mostellaria*, the suggestion of Gripus that Palæstra may be able to tell the contents of the *cistella* by supernatural means,³ or the occasional address of an old or a

*Astrology
and magic
in Italy*

¹ Italian instances of the Plautine type are Trappola in *La Cassaria*, Ciuffagna in *La Sibilla*, and the feigned Sinolfo in *Le Pellegrine*.

² Book III. ch. xiv (ed. 1901, iii. 152).

³ *Rudens*, iv. iv. 95-6.

young woman as 'venefica' by an irate paterfamilias,¹ the element is wholly unrepresented.² The mediæval field of magic and demonology was far larger: it had been reinforced by all those deities and rites of pagan Europe which the Christian Church had wished to discredit.³ Late in the fifteenth century it received an immense impulse from the bull of Innocent VIII (1484), and from the operations of Sprenger and Krämer (Institor), the Dominicans appointed under that bull as inquisitors to stamp out witchcraft in Germany.⁴ In Italy, as Burckhardt has shown, superstition drew nourishment from the decay of faith, and the reaction to pagan feeling that accompanied the revival of the classics.⁵ Throughout the fifteenth and part of the sixteenth century astrology was everywhere cultivated, and its professors occupied chairs in the chief universities. Exemption from the superstition as in the case of Pius II, protests against the fatalism it engendered like the *Disputationes adversus astrologiam divinatricem* (1495) of Pico della Mirandola,⁶ were rare. With the desire to read the future, and a faith in those who undertook to declare it, went naturally the hope of a possible modification of events by beings so gifted: and a comparatively innocent astrology brought in its train a vast traffic in the occult, which found votaries among the highest in days of vicissitude and opportunism, when the attainment of the ends of love or ambition by swift and extraordinary means seemed so much more possible. Had religious faith been stronger, life more ordered and secure, such prevalence and persistence of superstition would have been impossible. Some of the best brains of Italy strenuously

¹ *Aulularia*, i. ii. 8, *Epidicus*, ii. ii. 40: the term is also applied to the boy Pægnium in *Persa*, ii. iv. 7, and to the girl Pythias in *Eunuchus*, v. i. 9.

² The suggestion of sorcery made in *The Comedy of Errors* is not found in the *Menæchmi*, the nearest approach to such being the Epidamnian's reflection in v. vii. 57 that what is happening to-day is like a dream.

³ Lecky's *History of Rationalism*, i. 37.

⁴ See Herford's *Literary Relations*, 219-28.

⁵ See Burckhardt, *Die Kultur der Renaissance*, Eng. trs. ii. c. 4: Maury, *La Magie et l'Astrologie*, 1860, pp. 211-12.

⁶ Burckhardt, ii. 334. Cf. his dialogue *Strix, sive de Ludificatione Dæmonum*, cited by Tiraboschi (E. Camerini, *Nuovi Profili*, vol. iv).

opposed it. Petrarch, Boccaccio, Piccolomini, Politian, and the novelists and dramatists as a body, met it either with indignant argument or bright mockery. Yet Aldus, Sannazaro, Bembo, Leo X, were all believers; and the poem of Marcellus Palingenius, published in 1536, describes an interview he had with four demons as he travelled to Rome one moonlit night from Mount Soracte.¹

Burckhardt draws some distinction between the northern witch with her hysterical dreams, carnal union with demons, and wonderful journeys through the air, and the Italian *strega* with whom witchcraft was rather a money-making profession, and her chief field the love-affairs of her clients, the provision of philtres, the manufacture of poisons.² But the diffusion of the inquisitors' text-book, *Malleus Maleficarum*, 1487, had familiarized Italy with German superstitions; and though in Renaissance comedy it is naturally love which brings sorcery into play, yet appeal is freely made to all those circumstances which figured elsewhere, to demoniac possession, conjuration, familiar spirits, or the transformation of one person into the likeness of another.³ The characters most liable to the superstition are members of the burgher-class who may be acquitted of any high degree of culture; but it is not confined to them. Temolo, the servant in *Il Negromante*, 1530, finds his own scepticism dashed by the fact that men so much his betters are believers (I. iii): and as late as 1548 Cecchi can write in the prologue to *Gl' Incantesimi*—

'The sum of the matter is to make you understand the whole truth of this fine art, which with the simple herd—a name under which I include not merely the crowd of common folk but the great lords, princes and prelates, who let these enchanters turn them about like a weathercock and attach to them a faith much greater than they repose in the Gospel—these set such a rate on this roguery that they think to turn Heaven and Nature from their

¹ *Zodiacus Vitæ*, x. 770 sqq.; described by Burckhardt, ii. 356-7.

² *Ib.* 352-4.

³ Instances occur in *Gl' Incantesimi*, *La Pinzochera*, *L' Arzigogolo*, &c.

course: the way they squander treasure on its professors shows they expect to profit by it; and meanwhile the hogs grow fat, and laugh at folks' simplicity, giving lies and tales in change for money.'

The *Malleus* and the vigorous persecution that ensued had, in fact, roused the curiosity of many who would else have been indifferent. In *La Spiritata* (II. iii) Albizo wonders that a lettered man like Giovanguelberto should be so credulous, and is told that magic is a craze he has lately taken up. Such a revival of superstition makes less unreasonable the constant assumption of the dramatists, that experienced old men of the world are the natural victims of imposture, while untaid youth is exempt.

as comic
motive

This element of magic finds a place in cinquecento comedy from the first; and the material was too valuable to be easily lost. In *La Cassaria*, indeed, it does not appear: the impostor is merely disguised as a merchant. But in *I Suppositi* we have at least some palmistry (I. ii): in *La Calandria* Fulvia employs magic to retain her lover (I. i, II. iii), and when Santilla his sister appears, quite believes that Ruffo has changed Lidio into a woman, and angrily requires his retransformation (IV. i. 2): in the *Mandragola* there is something more than nature in the strange operation of the drug promised by the (disguised) doctor: and in *Il Negromante* we get the full representation of the tricks which popular credulity enabled rogues to play. The motive of the chest, indeed, as a means of entering a mistress' chamber, is not new: it had been used in *La Calandria* and by the novelists, being original perhaps in Boccaccio's 'Bernabò da Genova',¹ whence it was borrowed in Shakespeare's *Cymbeline*. But for what concerns the necromancer and his frauds Ariosto has, so far as I know, no literary model.

Il Negro-
mante

Maestro Jachelino is a Spanish Jew who, though hardly able to read or write, professes philosophy, alchemy, medicine, and of course astrology, magic, and conjuration of spirits; and who travels from land to land, changing name and nationality at need and

¹ *Decamerone*, II. 9.

enriching himself at the cost of gentle and simple of either sex. Such is the account of Nibbio, the assistant of his frauds and sharer of his profits. To him applies the wealthy old Massimo to remove for a fee of twenty ducats the strange impotence of his foster-son Cinthio, recently married to Emilia, but secretly married before to another girl : to him applies Cinthio himself, quite believing Nibbio's tales of his master's power to darken the sun, to illuminate the night, or cause an earthquake, and fearful lest his subject-spirits should acquaint him with the truth, a contingency against which he will provide by an offer of forty ducats : to him, finally, applies Camillo, Emilia's ardent lover, who is possessed of a mass of plate, to induce him to keep up the farce of impotence and procure the dissolution of the marriage at the price of fifty florins. With an eye to the plate Jachelino suggests a plan for smuggling Camillo into Emilia's chamber during Cinthio's absence. He could change him to a dog, cat, or rat, or make him invisible ; but the former might expose him to blows, the spells for the latter would take too long—better he should be carried in in a chest, which none will touch if declared full of spirits ; and meanwhile Jachelino in Camillo's chamber, which has the advantage of looking to the East (and of containing the plate), will perform rites that shall cast a slumber on all in Massimo's house save Emilia only. To Massimo the chest is represented as an experiment to test Cinthio's curability—it contains a corpse into which he has sent a spirit, whose mere neighbourhood will remove any grudge that may exist between the couple : in the morning he will come himself and remove the spell. Besides two silver basons already borrowed from Massimo for mixing the drugs in Cinthio's case, some further slight expenses will be necessary, twenty ells of fine linen for an alb (' shirts for himself ! ' interjects Nibbio), some cloth (' his waistcoat *z's* getting a bit worn ! '), a pentacle ; but all shall be done as economically as possible. So the rogue lies and schemes, neglecting no chance of profit ; but partly by his grasping at another petty gain, partly as a result of Temolo's suspicions, the grand coup miscarries, and the astrologer hardly escapes, without his cloak, and robbed of his baggage by his own servant.

Modelled with some closeness on this excellent figure, yet *L. Spirito* conceived with independent imagination, is the ' Aristone Greco ' of Cecchi's *Lo Spirito*, 1549, a play which advances us a stage

nearer to the *Buggbears*. The plot has distinct similarities to Ariosto's.

We have a young wife, Emilia, whose nominal husband, Aldobrando, is only the screen for intercourse between her and his friend Napoleone, her real husband, though the marriage is a secret. Anselmo, with whom Aldobrando lives as adopted son, offended with Neri, Napoleone's uncle, forbids Napoleone the house; and Napoleone, thus debarred his wife Emilia's society, begs aid from Aristone, whose public profession is that of a herbalist, but who is also reputed a master of magic, alchemy, and engineering. Aristone, having some acquaintance with Anselmo, coaches Emilia's servant in Latin phrases for her mistress to utter, in order to persuade Anselmo she is possessed: and, when Anselmo consults him on the case, prescribes the introduction into her room of a chest full of powerful charms which will control the spirit (and will also contain Napoleone). Anselmo shall keep the key of the room: he himself will come and feed the girl, and guarantees the departure of the spirit within four days. He persuades Anselmo he learned his lore at Pisa of a wonderful Calabrian, who 'had gone as a young man to the wise Sibyl above Norcia, in the mountains where the truffles grow, and had drawn from her the true art and conjuration of spirits once possessed by Zoroaster and Malagigi', and, had he chosen, might have learned to make castles as in the *Morgante*, but refrained 'to avoid being burnt, for our rulers nowadays dislike anyone being more powerful than themselves': he taught me all I know—'sequences, characters, pentacles, suffumigations, diagrams, and the Key of Solomon'. Like Jachelino, Aristone has a servant, Solletico, who plays into his hands and soliloquizes on his roguery: 'he has cooked in three kettles; he sucks at three breasts, the young man's, Anselmo's, and the young woman's.' Aldobrando, the supposed husband, is another client, and the same trick of a chest is employed to get him into the house of doctor Antonio; whose daughter he loves. The widow Laura, too, pays him to forward her love-affair with Anselmo, which her brother, Neri, opposes. She is expecting a chest full of linen, and nothing better occurs to Aristone than that this shall be unloaded at his lodging—the linen will be useful—and Anselmo take its place and so be carried into Neri's house. The dénouement is brought about, as in Ariosto's piece, by a miscarriage of the

chests. That containing Napoleone reaches its right destination : but that in which Anselmo is hidden finds its way by mistake to the doctor's, where it is lodged in his study alongside that containing Aldobrando, and others belonging to the doctor, who is packing preparatory to a journey. Sending Aldobrando's by mistake for one with books in it to the custom-house, Antonio is shamed by the discovery of this young man, whom he rightly suspects of designs upon his daughter. Returning home, he finds Anselmo in the other, and hounds him out ; while Anselmo at his own house surprises Napoleone. The astrologer, assailed now with reproaches on all sides, and finding flight and evasion equally impossible, falls back on the position of the honest friend of all parties, who, aware of the truth about the young folk, feigned Emilia's possession simply in order to precipitate a crisis and terminate a position sure to breed scandal. The lame excuse passes, and the plausible rogue is employed to placate the outraged doctor, who is relieved alike of disgrace and responsibility by the discovery that his supposed daughter is really Neri's child. The matches are made up ; and, as sometimes elsewhere, the hasty and prolific author trusts to the fulness and crowding of his matter to hide some weaknesses of his plot.

Doubtless it was *Lo Spirito* that suggested to Grazzini the motive of possession in *La Spiritata*, though the hoax of a visitation by devils in order to frighten a man out of his own room is anticipated in his own *Le Cene*¹ and may possibly be due to Plautus' *Mostellaria*. Cecchi repeats the motives of pretended magic and pretended sickness of the heroine in *L' Ammalata* (1555), where Laura by this means secures the attentions of her father's secretary, Fortunio ; and barber Calfuccio, engaged to furnish a pretended love-charm, acquires a sudden reputation for magical powers that yields him a golden harvest from all parties.

Among cinquecento characters of less importance is the *inn-keeper*, represented by Bonifazio in *La Scolastica*, who combines sympathy for his young guest with a general practical shrewdness. He won't hear his fellow townswomen abused, and his

¹ See below, pp. lxxiii-iv.

ready self-defence against Bartolo (v. iv) quite wins our hearts. An even closer bond of sympathy and service unites Arrigo, the *bottegaio* in *L' Ammalata*, with Fortunio, whom he once saved from his father's anger, and now vainly tries to deflect from his quixotic fidelity in resisting Laura's advances. *Gl' Ingannati* (III. ii) shows an amusing competition for the custom of some travellers between two rival inn-keepers of Modena. Gascoigne's change of Philogano's Ferrarese acquaintance into his host is noted below.¹

The Parasite

The *Parasite*, represented by Pasifilo² and less closely by Misogonus' servants, is of course perennial; as much a reality of the cinquecento as of Greek and Roman society, and surviving to-day in the talented diner-out. He is rarer, however, on the Renaissance stage, and his social status rather higher; witness Ligurio in *Mandragola*, Aretino's Ipocrito, and Frosino in *I Parentadi*. He leads us naturally to the burgher-household, where there are some changes to note, due to the altered position of women.

The burgher household

Old and young men remain much the same: the old preoccupied with business and the preservation of their wealth, or with making profitable matches for their children, and exhibiting the Latin contrasts between avarice and liberality, strictness and indulgence; the young with an almost exclusive interest in love, contrasted as energetic and resolute or weak and desponding, and exhibiting much carelessness of the paternal feelings or purse, so but the desired girl or sum of money be obtained. And in the young man's interest is the same resourceful and daring *servant*; though the risks he runs are far less serious, the extreme penalty mentioned being that of the galleys, of which we are once told that it is never really inflicted.³ His foil is usually, not as in Latin one who has chosen fidelity to *paterfamilias* as the most prudent course, but one who shows the more independent

¹ p. lv.

² See below, p. liv.

³ Giorgetto in *L' Assiuolo* III. i 'i' non vo' dire nè ammazzatemi, nè cacciatemi in galea, chè queste sono scioccherie. che non voglion dir niente, perchè le non si fanno mai', &c.

and voluntary nature of his service by much grumbling, as with the servants in *L' Ipocrito*, Guagniele in *La Spiritata* or his representative Piccinino in *Buggbears*. In *I Parentadi* (iv. viii) we have a brief soliloquy by Guidotto on a servant's duty, much in the Plautine manner; but such 'philosophizing' is usually transferred to a woman-servant.

The chief change is in the position of the heroine. In Greek *the heroine* and Roman comedy, the scene being always in a public place, respectable unmarried girls could take no part. The heroine, therefore, either does not appear, or, as a more frequent alternative, is lowered to the rank of *psaltria*, *tibicina*, or other girl in charge of a *leno* or *lena*, though she is often discovered in the end to be of free birth, and resumes her proper rank. The changed cinquecento conditions are reflected in the fact that young men are no longer attracted solely by these *déclassées*, but usually fall in love with respectable girls, though the plot may require that they shall be poor or dependent, and not a match which a calculating parent would approve. But Italian custom, equally with classical, forbade the appearance of citizens' daughters in the streets¹; so that the drama would have lost, not gained, by the change in young men's taste, but for the device, introduced from the *novelle*, of presenting girls in male disguise. To English notions such disguise involves a much greater shock to modesty, as is felt by the Julia and Jessica of Shakespeare, who borrowed the idea perhaps from Montemayor, perhaps from Italian novelists, perhaps even directly from Italian plays. To the Italian dramatist the male dress excused the heroine's appearance in male company, and conferred upon her the right

¹ Giraldi Cinthio, *Sulle Comedie*, &c., p. 103 (dated 1543, pub. 1554) 'Serva, messer Giulio, la comedia una certa religione che mai giovane vergine, o polzella, non viene a ragionare in iscena, e pero lo contrario nelle scene tragiche vi s'introducono lodevolmente'. G. B. Pigna in *I Romanzi*, 1554 (lib. ii) says virgins should not be included in the cast of Comedy, which shows public and private streets: 'in the public ones it is not proper that a citizen's daughter should stop to talk and hold conference; while the private are not for people of rank, but vulgar and unrespectable, where therefore she is forbidden, not merely to stop, but to go at all.

to talk. Hence the large part taken by Santilla in *La Calandria*, Lelia as page in *Gl' Ingannati*, Laura as Pisa student in *I Rivali*, Fiammetta as page in *Le Pellegrine*. Ariosto never resorts to the device: Eulalia and Corisca, who appear in *La Cassaria*, are in the same position as the Latin heroines; Polinesta opens *I Suppositi* by a conference with her nurse, but retires indoors on the approach of the men, and appears no more save mutely at the end; in *La Lena* and *Il Negromante* no young heroine appears; in *La Scolastica* Ippolita speaks but a few words as she hurries across the stage, while the other heroine, Flamminia, makes no appearance. In Grazzini girls appear only when espoused, as in *La Gelosia* and *La Spiritata*; or are silent, like Sibilla in the play which bears her name. Hence the absence of the heroine of *Buggbears*. In *Misogonus* she is of the disorderly class, and is allowed to figure in two long consecutive scenes.

the Nurse

Accompanying the change in the social position of the heroine is the substitution of the *Nurse* (*balia*) for the horrible *lena* of Latin comedy. Neither on grounds of integrity or morality is the Nurse well fitted to be the guardian of her young mistress; yet, spite of covetousness and an excess of sympathy with youthful passion, she has usually conscience and care enough to insist on the lover giving the troth-plight and the ring which may secure the marriage-ceremony at a later date. The type, well represented in *I Suppositi* and *La Spiritata*, acquires in *Buggbears* some serious sentiment from assimilation to the Mysis of the *Andria*; but to the usual Italian type must certainly be attributed that tinge of coarseness with which Shakespeare draws her English representative, whether Lucetta (*Two Gentlemen*), Margaret (*Much Ado*), Emilia (*Othello*), or, best of all, Juliet's Nurse. In Italian plays she is sometimes merged in the more general type of *serva* or *fantesca*, and may be old or young, shrewd or simple. Some of these servant-girls are excellently drawn—a very different type from the Milphidippa or Astaphium of Latin work—especially by Cecchi and Grazzini, who excel Ariosto in characterization. The best, I think, are

Nastasia in *Le Pellegrine*, Agata in *L' Assiuolo*, Betta in *Il Figliuol Prodigio* and Dinorah in *I Parentadi*; also the old nurse of Aretino's *Il Marescalco*, who vainly lectures the vet on the blessings of matrimony. The frequent jealousy between this older, more trusted, servant and some young house- or kitchen-maid is better seen in *La Spiritata* than in *Buggbears*, where it survives only in the competition for the 'beverage' (v. viii).

Change is also seen in the mothers and wives who often *the wife* diverge considerably from the harsh lines of the *dotata uxor* of Latin comedy. Strong-minded masculine women are not, however, wanting. Niccolozzo in *Gl' Incantesimi* (II. iv) is said to be fortunate in the rule of a young second wife; and Liseo in *L' Ipocriso* (II. sc. 3, 9, 19 and 20) openly admits the same governance by Maia. Albiera beats Gerozzo in *La Pinzochera* (IV. ix); but her wrath, like that of Nausistrata in the *Phormio*, or Oretta and Cangenova in *L' Assiuolo* and *I Parentadi*, is justified by the husband's amours, real or supposed. There are an equal or greater number of good and gentle women, of marked piety and conscientiousness, submissive to their husbands and anxious about their children or protégées. Such are Antonia in *Il Servigiale*, Veronica in *I Rivali*, Clemenza in *Il Figliuol Prodigio* (all Cecchi's), Zanobia in Grazzini's *La Gelosia* and Caterina and Margherita in his *La Sibilla*; while Marino's wife in Cecchi's *L' Ammalata* approaches the saintly type of the *Sacre Rappresentazioni*, from one of which she is derived. There is some echo of Latin-comedy allusions by husbands to their household-plague, e.g. in *La Lena*, III. ii; but Damone in *I Suppositi* (both forms) realizes by his daughter's trespass how much he has lost in his wife. In our English *Misogonus* Philogonus has the same feeling, and reveres her memory; and Rosimunda's mother in *Buggbears* (I. ii, III. ii. 38-49) is anxious to screen her daughter's fault,¹ like the mothers of Terence.

¹ In *La Spiritata* Maddalena has committed no such fault and her mother is not mentioned, while Giulio's is away at the farm (I. iii, v. x).

Shorter space will serve for discussion of

II. DETAILED MARKS: FORM AND TECHNIQUE

1. Prose is generally substituted for the invariable verse of the ancients. Ariosto wrote his first two comedies in prose, but for his others adopted *sdrucchiolo* unrhymed verse of twelve syllables (closing with a dactyl) in imitation of the iambic trimeter of the ancients; and about the same time turned his two earlier comedies into the same metre. Ricchi and Bentivoglio followed his example, but made their verse of eleven syllables (*endecasillabo piano*).¹ Bibbiena wrote *La Calandria* in prose, which he defended as more natural for the familiar speech of comedy. Cecchi, like Ariosto, began with prose, but wrote *Lo Spirito* and almost all his later pieces in verse.² All Grazzini's comedies are prose. The question of the two forms was much debated; but it is now generally agreed that verse was only adopted in deference to ancient practice, and since even its champions insisted that it should be a verse as near prose as possible,³ prose ultimately triumphed.

2. As in Latin comedy, the unities of Place and Time are always observed. The scene, that is, remains one and the same spot throughout, a street or square in some Italian town; and the time of the action is limited to a single day, sometimes extended to a day and a half, but sometimes reduced to only a few hours. Both unities are marked, not only by internal references, but by scenic adjuncts. A set piece or *prospettiva*, exhibiting a view of a receding street or streets, with houses of three dimensions and practicable doors and windows standing on the stage, fixed the scene definitely throughout as one spot, while giving the impression of a larger area than the stage

¹ Creizenach, ii. 291.

² *Il Figliuol Prodigo* (1570), however, is in prose.

³ e. g. Giraldi Cinthio, *Sulle Comedie*, &c., pp. 49-50 'since domestic and popular matters are dealt with, it is desirable that the mode of speech should lean to the familiar. Since prose is not proper to comedy, those verses besem it which, though conformable to verse by the obligation of number, are most like prose, and such are the blank verses which want rhyme', &c.

really afforded: and the two or three hours required for the acting were occasionally marked as a whole day or night by a representation of the sun (or moon) rising to the meridian near the middle of the piece and setting at its close.¹ This introduction of movable scenery seems to have been made at Rome by Baldassare Peruzzi about 1513, but should perhaps be assigned rather to Girolamo Genga at Urbino before 1508.² It went probably much further than any arrangements the Greek, the Vitruvian,³ still less the Plautine stage, could boast; and set the scenic fashion for the whole subsequent theatre of Europe, though it was long before this pictorial ideal won the victory in England. It reinforced the arts of the poet and the actor by those of the painter and the architect, enabling the former to give realistically, by help of an exaggerated perspective, much that had anciently been conventional, requiring an exercise of the spectator's imagination; for instance, the assumption constantly made that characters who enter from opposite sides, seeking one another, are invisible or inaudible to each other for many lines after their entry. Pigna justifies such asides by the distance supposed to lie between the speakers: 'the scene being a *prospettiva* we must allow the space to be more ample than it actually is, and the buildings proportionately greater,'⁴ i.e. the imagination is now assisted by an apparent realization of the conditions imagined.

¹ Vasari's *Lives of the Painters*—*Aristotile di San Gallo*, 1539. A moon appeared in Grazzini's nocturnal piece, *La Gelosia*.

² See Vasari's *Lives* of both artists. Genga employed, we are told, his knowledge of perspective and architecture in making 'apparatus and scenery for comedies' for Duke Guidobaldo, who died in 1508. So that the *prospettiva* painted by Pellegrino da San Daniello for Ariosto's *La Cassaria* (1508) was probably not the first, though in any case it is difficult to be sure whether this or Genga's work was more than painting on the flat. The *luoghi deputati* of the *Sacre Rappresentazioni* had familiarized the Italians with stage-buildings; and Isabella Gonzaga, writing of the Ferrarese performances of 1502, says 'on the stage are the houses of the Comedies, which are six, not superior to the ordinary' (the comedies were five) (D'Ancona, ii. 134). The only question is of the degree in which these 'houses' were combined with perspective painting to produce a consistent and beautiful whole.

³ Vitruvius' *De Architectura* dates about 20-11 B. C.

⁴ *I Romanzi*, 1554, p. 115.

This matter of scenery is important for the evidence it affords of Renaissance observation of both Unities long before any Italian critic touches the subject.¹ They were part of the classical tradition which the modern stage took over; and have effects very important for classical drama, whether ancient or modern. The Unity of Time tends to produce a sense of overcrowding in the plot, and some abuse of coincidence, where characters arrive so pat to the occasion²; and, further, hinders the portrayal of the development of character. The Unity of Place is also fruitful in improbabilities, e.g. where people of widely differing social status reside close together; where the same spot, and that a public one, is chosen for conference in succession by opposite parties in an intrigue; and where exits and entries are often dictated merely by stage-necessity. And both Unities tend to an effect of excessive involution and sameness which sometimes renders the action very difficult to follow. These rules, though certainly observed by the New Comedy and the Roman poets, were less stringent in the best period of Greek drama. Aristotle himself actually formulates only that of Time, though that of Place is implied by the continuous presence of the Chorus, which the New Comedy dropped while adhering to the Unity. They were first emphatically insisted on by Castelvetro, the Italian critic, in 1570; and became an irrefragable rule with the French critics of the seventeenth century.³ In England, after finding some initial acceptance with

¹ Giraldi Cinthio, *Sulle Comedie*, &c. (1543, pub. 1554), is the first; and he, like Aristotle, speaks only of Time (p. 10), though Place is clearly implied by his requirement that the fall (or as we should say, rise) of the curtain should discover a scene suitable to the kind of play in hand (p. 109).

² Ariosto seeks to anticipate the criticism by making the servant in *I Suppositi* v. iii emphasize the untowardness of Filogono's arrival: 'Ah maligna fortuna! li mali, che dispensati a parte a parte fra molti anni sarebbono stati a fare un uom miserrimo sufficienti, tutti insieme raccolti da due ore in qua me gli hai versati in capo! . . . e questo giorno appunto, quando meno era il bisogno nostro! . . . nè prima di oggi, nè dopo tre giorni o quattro n' ha possuto giungere'—words reproduced with but slight change in Gascoigne's text, v. iii. 5-17.

³ See J. E. Spingarn, *Literary Criticism in the Renaissance*, 1899, pp. 100-101.

the dramatists of the universities and the Inns of Court, they were early modified in accordance with the demand for freedom made by the Romantic stage, which also lacked for the most part localizing scenery. In Lyly's work the opposing principles can be seen struggling for the mastery. Of our three plays, the Unities are strictly observed in the two of Italian derivation; while in the probably later *Misogonus*, though modelled in part on neo-Latin work which observed them, we already see their partial relaxation. The Unity of Place is evaded by the exhibition of an interior, used, I think, not only for Melissa's 'bowre' (II. iv. 12),¹ but also for Cacurgus' booth as travelling astrologer and quack-doctor (III. iii). It was probably arranged, as Brandl suggests,² by means of a recess with a curtain. The Unity of Time is taken as a rough working-hypothesis, but disregarded at the dramatist's convenience. Acts I and II, which are closely continuous, may be taken to occupy the afternoon and evening of one day; though there is inconsistency between the supper of Philogonus at the close of I. i (cf. II. iii. 82 'the foole thinkes trulye I am still at supper') and II. ii. 22 'How shall we spende this whole afternoone?'³ In Act III inconsistency is still more apparent. Codrus' communication would naturally be made, as an answer to the broken-hearted father's prayer of II. v, on the following morning (III. i). The first line of III. ii shows it closely continuous with III. i, wherein (l. 258) Philogonus said he would dispatch Liturgus 'to morrowe'; yet in l. 55 of sc. ii we hear that he 'went forward a fortnit ago', while in l. 18 Misogonus has longed to talk with Cacurgus 'this sennitt'. This indecision of view is exactly paralleled in Lyly's *Gallathea*, *Endimion*, and *Loves Metamorphosis*.⁴

3. Subsidiary in part to the Unities and to ancient scenic

¹ II. iv. 105-11 show this interior to occupy only part of the stage: cf. Plaut. *Mostellaria*, II. i, &c.

² *Quellen des Weltlichen Dramas in England*, 1898: p. lxxxvi.

³ See note on I. i. 215.

⁴ See my edition of his *Works*, II. 267, and introductions to the several plays (Place and Time).

conditions are certain stereotyped comic effects or tricks of technique, which strike every reader of Latin comedy and are nearly all reproduced in Italian work, most of them finding a place in the plays of this volume.

(1) The advent of other characters is usually announced by those already on the stage. Sometimes this informs the audience who the new-comers are: often it suggests an excuse for departure.¹ In any case it is the expression of a regular rule, that of the close continuity of scenes within the limits of the single Act. Occasionally the Acts themselves are represented as closely continuous, whatever break for music or dancing may have intervened.

(2) Characters as they enter frequently address some person off the stage (generally in a house), whom they are just leaving.² The object, no doubt, is the same, to promote the continuity of the action; but it has the further purpose of reminding the spectator of the position in which a particular department of it was left, and somewhat lessens the confusion and over-involution to which classical drama is specially liable.

(3) Two characters, both visible to the audience, deliver one or more speeches apiece before they become aware of each other's presence.³ In Roman comedy, what was probably at first merely a Greek stage-convention, is developed into a comic effect. In Renaissance Comedy some interposing scenery might give it *vraisemblance*, as suggested above.⁴

(4) On the advent of another person characters frequently say they will step aside to listen before declaring themselves; and, having done so, *comment aside* on what they hear.⁵ The explicit announcement of the intention on the ancient stage seems to point to the absence of scenery behind which cover

¹ See end of *Supposes*, i. i, i. iii, ii. i, iii. iv, &c.: *Buggb.* i. ii, ii. ii, iii. iv, iii. i, ii, &c.: *Misog.* i. v. 5, ii. ii, 112.

² *Supposes*, v. iv. 1: *Buggb.* i. iii. 1-3; ii. iii. 1 sqq., 65 sqq.; iv. i. 1-2; v. iv. 1-6, vi. 1-6: no instance in *Misogonus*.

³ *Supposes*, v. ii, vii. 1-6 (Pasifilo and Damone): *Buggb.* v. v. 1-8, ix. 1-8; ii. iii. 65-83: no instance in *Misogonus*.

⁴ p. xliii.
⁵ *Supposes*, ii. i. 186, iii. 13 (and iv): *Buggb.* iv. i. 37; v. vi. 40: *Misog.* ii. iii. (Cac.); iv. i. 45 (Philog.).

might be found. Ironical asides by one of two interlocutors are not uncommon¹; also derisive asides by a third party.² These asides, and likewise soliloquies, which abound, are mentioned here only to assure the English reader of their frequency in, and ultimate derivation from, Latin comedy, though the sacred drama presents sufficient examples.

(5) Direct address of the audience in soliloquy was fairly common in Latin comedy; being justified perhaps by analogy with the Prologue, which in Greek work and sometimes in Plautus formed part of the play itself; or it may have been a legacy from the Old-Comedy Parabasis, in which the audience was talked to about current affairs. In Italian comedy, played on a separate stage erected at one end of a hall and furnished with elaborate scenery, I do not find it very common³; though Giraldi Cinthio thinks it worth while to disallow the practice (*Sulle Comedie*, pp. 112-13), and Pigna praises Ariosto for abstaining therefrom, an abstinence 'che da pochi è seruato' (*I Romanzi*, 1554, p. 112). But on the Elizabethan popular stage, bare of scenery, and projecting into a standing crowd of spectators, it was as natural as on the Greek, where the central position of the Chorus in the orchestra related that body more closely to the audience, or on the stage of Plautus set up in the middle of the Circus. Gascoigne, playing in Gray's Inn, inserts no instance in *Supposes*, unless Pasifilo's 'I promise you', I. iii. 4, 'I warrant you', 20, be taken as such; nor is any found in *Buggbears*: but the more distinctly English *Misogonus*, which we have just seen to lack some of the Italian marks, has this direct address in three cases, two by the Clown or Vice, Cacurgus, and one by the rustic Codrus.⁴ Both *Supposes* and *Buggbears*, however, afford instances of the Italian *licenzia* or

¹ *Supposes*, I. ii. 14, 115, 117, 119, 129: *Buggb.* I. iii.

² *Supposes*, II. iv. 13, 24, 26: *Misog.* II. iii. 9-12, &c.

³ See *La Calandria*, III. i (Fessenio) 'O spettatori': Lorenzino de' Medici's *L' Aridosia* (1536), II. i 'se nol sapete lo intenderete': *Gl' In-gannati*, IV. iii (Pasquella) 'Donne mie, . . . a uoi lo uo dire, & non a questi hominacci', &c.

⁴ 'My masters,' II. iv. 292, IV. iii. 70 (and 'Sirs', I. 9); III. i. 2.

dismissal of the audience, which found example for its matter in the brief epilogues of Plautus. In these allusion is sometimes made to further developments 'within'; the spectators are bidden not to wait—the actors won't appear again; they're going to undress and get blows or drinks, as they happen to deserve; or else the audience is jocularly invited to dine at some remote date, or bidden go home to its own meal.² The trick of alluding to 'comedies', censured, perhaps mistakenly, by Gaspary, as destructive of the illusion,³ is represented by *Supposes*, v. vii. 41-2, and *Buggbears*, v. iv. 12.

(6) Nothing is more frequent in Latin and Renaissance comedy than talk about doors, entry from a house being nearly always heralded by a mention of their creaking or movement.⁴ The only instance in our plays is Piccinino in *Buggbears* (II. i. 31). Similarly we hear perpetually in Latin and Italian work of a new-comer's intention to knock at a door; and there is a general desire to spare him that exercise, for the slave's ostentatious zeal makes him assail it with a fury that threatens to lay it in ruins, and, should he come short of the due standard of violence, he is sometimes replaced by a more efficient performer.⁵ Express mention of knocking is reproduced in *Supposes*, v. v. 145 and *Buggbears* III. ii. 28-33 (Amedeus); and the insistence on

¹ For which see Biondello's last speech in *Buggbears*.

² See epilogues to *Casina*, *Cistellaria*, *Pseudolus*, *Rudens*, *Stichus*; and Terence's *Andria*.

³ Gaspary, II. ii. 273. Latin instances are *Amphitruo*, III. iv. 4, *Curculio*, v. i. 1-2, *Mostellaria*, v. ii. 30, *Pseudolus*, II. iv. 17, *Rudens*, IV. vii. 23. Besides *I Supp.* v. vii, Corbulo in *La Lena*, III. i trusts he can concoct a scheme 'as well as any Davus or Sosia he has seen on stage'. Bonifazio in *La Scolastica*, IV. i compares himself to the slave in 'l'antiche commedie'; and Virginio in *Gl'Ingannati* laments among other mishaps that he has lived 'to be put into a comedy' by the Intronati, an instance which may deserve censure.

⁴ Such mention would enable the ancient actor to point to the particular door in question, and so (each door having its fixed significance) to indicate the person expected.

⁵ Cf. *Asinaria*, II. iii. 4-11; *Menæchmi*, I. ii. 66-9; *Pseudolus*, II. ii. 12-13: and, for the replacement, *Bacchides*, IV. i. 6 to II. 4. 'Ut pulsat propudium! . . . Fores pultare nescis' . . . 'Fores pæne effregisti'. This comic exaggeration is probably meant to suggest the slumber or truancy of the porter.

vigour in *Supposes* iv. iii. 72-3. A relic of the cliché is seen in *The Taming of the Shrew* i. ii. 5 sqq. and v. i. 16 'What's he that knocks as he would beat down the gate?', a play partly founded on *Supposes*.

(7) Slaves and parasites are always anxious to be the first bringers of good news and secure the reward due to such. Examples survive in *Supposes* v. vii. 3 (Pasiphilo); *Buggbears* v. v. 2-3, 12 'beverage' (Biondello), v. viii (Tomasine and Phillida); and *Misogonus* iv. i. 23-36 (Codrus, Isbell and Madge).

(8) Associated with this last is the specific cliché known as the *currens servus*, wherein the slave (or parasite) in his zeal on his master's errands throws his cloak over his shoulder and rushes wildly through the streets, elbowing or striking out of his way all who oppose his passage. The instances in Plautus are Ergasilus in *Captivi* (iv. i), Curculio (iii. iii), Epidicus, ii. ii. 23-4, Acanthio in *Mercator* i. ii, Pinacium in *Stichus* ii. i, and Mercury in *Amphitruo* iii. iv. Terence, who preferred the quieter *stataria comœdia*, scoffs at this old motive in the prologue to *Heautontimorumenos*. I recollect no precise instance in Italian work, but perhaps Pasifilo in *I Suppositi* v. vi (prose-form), might be cited,¹ as well as *Buggbears* v. iv. 22-3 and the other English instances given in (7) above. As a corollary of this furious speed, the Latin slave on arrival sometimes pretends complete exhaustion, sinks into a seat, demands refreshment, and only after much entreaty will gratify his impatient master with his news: e. g. Curculio, Acanthio and Pinacium. It is difficult to believe Shakespeare had not this humorous Latin-comedy situation in mind when he wrote the scene between Juliet and her Nurse.

(9) A constant incident of impostures is the forgetting or ignorance, at the critical moment, of some name essential to the success of the fraud, and the clever evasion of the difficulty. We find it in *Supposes* v. v. 85-9, 112 sqq., and faintly in *Miso-*

¹ 'Che salta come un pazzo nella via': also in Gascoigne, v. vi. 37-9, but not in Ariosto's verse-form.

gonus iv. i. 90-110, in neither case associated with imposture, though in the former with suspicion of such.

(10) Slaves' abusive chaff of each other, as in *Asinaria* ii. ii. 31-41, is reproduced at the meeting of Biondello and Trappola in *Buggbears* i. 2, and in the scene between Crapino and Psiteria in *Supposes* iv. ii.

(11) It is a trait of Latin comedy that a cook appears with some implement of his craft, knife or spit, as a weapon. Norcia, the cook in Cecchi's *Il Figliuol Prodigo*, has both spit and mortar: Dalio in *Supposes* iv. v. 36 brings out his 'fawchion' (*schidone*, spit, Ariosto's prose iv. 5) and 'pestil' iv. vii. 46. Codrus in *Misogonus* iv. ii. 17 bids Alison fetch his 'gose spitt' to let a little of the prodigal's hot blood.

(12) Lastly Plautus is fond of introducing ominous or allegorical dreams, on which the characters speculate, e.g. those of Demipho (*Mercator* ii. i) and Dæmones (*Rudens* iii. i). Italian instances occur in Ruffo (*La Calandria* iii. xx), Luc' Antonio in *La Strega* ii. ii, and Berna of *Il Figliuol Prodigo* v. v. It is unrepresented in our plays, but much imitated, of course, by Lyly and Shakespeare.

It remains to consider briefly the sources of our three plays, and how the English adapters or composers have dealt with them.

SUPPOSES

Gascoigne's sole, and acknowledged, original is Ariosto's comedy, *I Suppositi* ('the Substituted' or 'Supposed'), the prose-form of which was first acted at Ferrara at the carnival of 1509,¹ the earliest dated edition being that of Siena, 1523. The

¹ The representation is described in a letter of Feb. 8 from Bernardino Prosperi to Isabella, Marchioness of Mantua, given in Campori's *Notizie per la vita di Lod. Ariosto*, Modena, 1871, p. 50, and partly translated in E. G. Gardner's *The King of Court Poets*, 325-6.

date of the verse-form is uncertain. It has been assumed that this latter was the form given before Leo X in the Vatican on March 6, 1519; but evidence is wanting. The present verse-prologue is not that described in Paolucci's letter to Alfonso of Ferrara of March 8,¹ and contains allusion to engravings in a book not published till 1524. The appearance of another edition of the prose-play at Rome, 1524, would rather suggest that that was the form given at the Vatican. There were further performances, at Venice 1524, and Ferrara 1525 or 1526. Writing to Guidobaldo Feltrio on Dec. 17, 1532, the poet mentions that his first two plays 'stolen from me by the actors, twenty years after their performance at Ferrara, went to press to my great annoyance; then about three years ago I took *La Cassaria* in hand again, and changed it almost throughout and refashioned it'. He does not specifically say that the revision of *I Suppositi* yet existed, and we should certainly infer that at least it was not made before that of *La Cassaria*. No date can be fixed for its performance; and the earliest known edition of it is that of Bindone, Venice, 1542, 8vo.²

The differences between the two forms, of which some examples occur in the Notes, are very numerous, but very slight, and usually without purpose beyond that of adaptation to the metrical form. How near that form lies to prose may be seen in the ease with which whole sentences are transferred almost without change. Generally Ariosto abbreviates, with an occasional slight loss of force or picturesqueness,³ and rarely of clearness; though more

¹ Capelli's *Lettere di Lod. Ariosto*, Docum. xvi, p. clxxvi. Paolucci says the prologue alluded to a comedy of Bibbiena's, with Mantua for scene, played at Rome the year before—an allusion not found either in the prose- or verse-prologue we now have.

² See the bibliography in Polidori's *Opere Minori di L. Ariosto*, vol. i, p. xvi. Ferrazzi, *Bibliografia Ariostesca*, 1881, p. 222, mentions no earlier edition than that of Giolito de' Ferrari Venice, 1551, 12mo, which Campanini (*L. Ariosto nei prologhi*, 1891, p. 110) calls the first, while regarding the Ferrarese performance of 1525 or 1526 as that of the verse-form.

³ e. g. in II. i the classical allusion 'a greater liar than any born in Crete or Africa' is abandoned in the 'bugiardo, adulatore e perfido' of the verse; and the 'più netto che una bambola di specchio' of the stripped gambler in III. i becomes merely 'povero'.

often the verse clarifies a point, or adds an effective detail. In II. i the name of the gate is changed from 'porta del Leone' to 'porta degli Angeli', and a mention of Ercole I's duchess introduced; while a coarseness is deleted in sc. iv: in III. i there is slight addition to the cooking-directions, and in sc. iv some detail added to Dulippo's arrest and some expansion of Damone's soliloquy: in IV. iii there are the added touches of Filogono's nightly tears and quickened pulse as he knocks at his son's door: while revision in Act v is almost always on the side of abbreviation. Slight addition or redistribution of scenes occurs in Acts II, III, and V, without addition of matter. Throughout, the course of the action, and the characters, remain the same; and the dialogue shows no considerable addition or omission. Ariosto's riper judgment seems to have been able to approve his earlier work more fully than in the case of *La Cassaria*, wherein his alterations were extensive.

His debt to Latin comedy in this play must be shown, because it is all reproduced by Gascoigne. In the prologue to the prose version he confesses that in making master and man change places

'he has followed both Plautus and Terence, the one of whom made Cherea take the place of Dorus, and the other made Philocrates exchange with Tyndarus and Tyndarus with Philocrates, the one in the *Eunuchus* and the other in the *Captivi*: because not only in the manners, but in the arguments also of his plays, he wishes to imitate to the best of his power the ancient and famous poets; and as they in their Latin comedies followed Menander and Apollodorus and the other Greeks, he too in his native Italian has no wish to avoid the methods and procedure of the Latin writers. As I say, he has transferred part of the argument of his *Suppositi* from Terence's *Eunuchus* and Plautus' *Captivi*, yet within such limits that Terence and Plautus themselves, if they knew it, would not take it amiss, and would give it the name of poetic imitation rather than of theft.'

The plea is entirely just, though the debt is insufficiently stated.

Captivi

The story of the *Captivi* is briefly as follows.

Philopolemus, son of Hegio of Ætolia, has been taken prisoner

in a war with Elis, and Hegio buys Elean captives with a view to an exchange. Among these are Philocrates and his slave Tyndarus, who agree to exchange rôles in order to secure at once the advantage of Philocrates' liberty. The latter, supposed the slave, is sent to Elis to negotiate; and Tyndarus, supposed the master, remains in bondage, but is unfortunately recognized by another captive, Aristophontes, whose irritation at the slave's attempt to discredit him makes him reveal to Hegio a deception, the motive of which escapes him. Thereupon Tyndarus is sent to hard labour in the quarries; but is rescued by the return of his master with Philopolemus, and is himself discovered to be a younger son of Hegio, stolen by a slave in infancy. An important subsidiary figure is the parasite Ergasilus, who, reduced to great need by his patron Philopolemus's absence, offers sympathy and flattery to the father, is invited by him to a sparing meal which he thinks he can better with another friend at the harbour, meets Philocrates there returning with Philopolemus, hurries back to Hegio with the good news, and, appointed by him to supervise the evening's banquet, makes a grand to-do among the cooks and servants in the kitchen.

Of the *Eunuchus* the only part that concerns us is that a young officer, Chærea, enters a house disguised as the eunuch Dorus in pursuit of the beautiful Pamphila; and that, later, Parmeno, the slave who assisted him in the disguise, believing him in bodily danger from the girl's relatives, reveals the matter at his own risk to his father Laches on his return from the country: but all is happily settled by Chærea's undertaking to marry the girl. In this play, too, there is a parasite Gnatho, whose variety of acquaintance, and consideration with the market-tradesmen, show him as occupying a somewhat better position than the needy Ergasilus.

The points borrowed by Ariosto from these two plays are as follows:

1. The exchange of rôles between master and man resembles that of the *Captivi* in being carried out on both sides, though the circumstances are quite different, and the motive is rather that of a love-intrigue, which prompts Chærea to assume a servant's character in the *Eunuchus*. The despair of the servant (feigned

Erostrato) when threatened with discovery (*I Supp.* iv. i, v. iii) recalls that of Tyndarus in like case (*Capt.* iii. iii); his bold front maintained in iv. vii reflects Tyndarus' resource (*Capt.* iii. iv); while his resolve to risk making a clean breast of the deception to Filogono (v. iii) in order to save his master from peril, is borrowed from Parmeno's similar resolve in *Eunuchus* v. iv and v.

2. The discovery that the servant is really the son of Cleandro, lost in infancy at the sack of Otranto, is paralleled, if not suggested, by the discovery in the *Captivi* of the real parentage of the devoted Tyndarus.

3. Ariosto's parasite, Pasifilo, is borrowed from Ergasilus in the circumstance of his dependence on a variety of patrons and anxiety about meals, his unpopularity with servants (I. iii Dulippo, II. iv Carione, III. iv Nevola—cf. *Capt.* iv. iv, *Menæchmi* I. iv), his sympathy with Cleandro (I. ii), his mission to 'the water-gate' (iv. i, cf. *Capt.* iii. i), his being made president of Erostrato's supper and the stir that he makes in the kitchen (v. ii and iv, beginning—cf. *Capt.* iv. ii, iii, iv), and his anxiety to be the first bearer of good news to Damone (v. vii), as Ergasilus to Hegio (*Capt.* iv. i. ii). The parasite's function of catering for his patrons is suggested both in Ergasilus (*Capt.* iii. i) and Gnatho (*Eun.* II. ii): Pasifilo's habit of hanging about the market to watch other caterers as a guide to his choice of a house at which to scrape a dinner (I. iii beg., III. i end), seems to be Ariosto's improvement.

Other points borrowed by Ariosto from Latin comedy are the servant's procuring the Sieneſe to impersonate Filogono in the manner of the Plautine impostors, e.g. Simia personating Harpax in the *Pseudolus*, and the Sycophant personating Char-mides in the *Trinummus*; Dulippo's impatience (II. i) with the servant's recital of a scheme, the drift of which he is slow to grasp¹; Filogono's grief for his son's absence (III. iv), like that of Menedemus in *Heautontimorumenos* (I. i); the introduction of

¹ Cf. *Pænulus* I. i. 39-45 'quo evadas nescio', *Curculio* II. iii end, *Mil. Glor.* III. i. 211 sqq., *Andria* II. ii. 16-24 'Quorsumnam istuc?' &c.

an abusive cook, as in *Aulularia* III. i-iii, *Mercator* IV. iv, *Mil. Glor.* v. i, &c., and of a mischievous boy Crapino, like Pægnium in the *Persa*, Dinacium in *Stichus*, or Hegio's in *Captivi*; the allegorical names of an abusive kind in II. iv, III. ii, as in *Persa* IV. vi. 20-3; and perhaps the way in which Damone rates his old servant Psiteria, as Euclio Staphyla in *Aulularia* I. i. ii.

Turning now to Gascoigne, it is evident that he had both forms of the Italian before him, and followed sometimes one, sometimes the other, occasionally using both in the same scene.¹ He translates with vigour and freedom, almost always speech by speech, but always rendering sense rather than words, keeping closely to it, condensing at times but making no important omission, inserting stage-directions² and a line or two here and there in the actual text, besides his considerable development of Damon's mournful soliloquy on parents and children (III. iii), often introducing racy English phrases and proverbs unrepresented in the original, and substituting English equivalents for names or allusions that he felt would be unintelligible, but without making any change in the action or the characters beyond converting the Ferrarese stranger to whom Philogano appeals on his arrival into an Innkeeper.³ Of the numerous minute changes of sense in the dialogue the great majority were certainly made with intention: indeed the translation as a whole is of such vigour and accuracy that one hesitates to attribute any of them to a misunderstanding of the Italian. Some ten

¹ See Notes, the first on each Act.

² In the Italian, as in Latin and classical comedy in general, there are none beyond the enumeration at the head of each scene of the characters who have a share in its dialogue; those present, but mute, being omitted.

³ The change, confined to stage-directions and the insertion of 'your hoste' in the text at IV. vii. 35, was no doubt suggested by the reflection that his host was the person Philogano would be most likely to question, and by the Ferrarese's remark in IV. iii about the bad inns along the river between Ravenna and Ferrara; but has no further warrant in Ariosto's text. It is contradicted by the philosophical tone of the Ferrarese in IV. iii, by Lizio's epithet for him in IV. vii 'questo giovane, Che nostra guida e scorta dovrebbe essere', and perhaps by Filogono's reproach that one in whom he thought he had found a lasting friend is a confederate against him, IV. viii (verse).

years later, on Jan. 1, 1576, Gascoigne presented Elizabeth with an elaborately-lettered MS. translation of 'The tale of Hemetes the heremyte', apparently not his own composition and of no great length or merit, which had been 'pronounced before' her at Woodstock in the previous summer. He renders it into Latin, Italian, and French; and Professor F. E. Schelling is probably right in supposing the gift intended as evidence of his competence for diplomatic employment abroad.¹ In his introductory address Gascoigne speaks with modesty of his linguistic accomplishments: 'my latyne is rustye, myne Itallyan mustye, and my frenche forgrowne: I meane my latyne over long yeared, myne Itallyan to lately lerned; and my frenche altogether owt of fashyon. But yet suche Itallyan as I have lerned in London, and such lattyn as I forgatt att Cantabridge: suche frenche as I borrowed in holland, and suche Englishe as I stale in westmerland: even such & no better (my⁷ worthy sovereigne) have I here poured forth before you,' &c.² Professor Schelling suggests that he may possibly have been assisted in these renderings; but in view of the general closeness with which he follows the Italian, whether of Ariosto in *Supposes* or of Dolce in his share of *Jocasta* (Acts II, III, and V), I hardly feel the supposition necessary; and the date of both plays, 1566, shows that his Italian at least was in 1576 no very recent acquisition. I collect below the few passages which seem to me suggestive of mistake rather than of conscious change,³

¹ *The Life and Writings of George Gascoigne*, Philadelphia (1894), p. 70.

² W. C. Hazlitt's ed. of the *Works* (Roxburgh Library), II. 139.

³ I. i. 104 'straunge aduventure' for 'gran ventura' (great good luck). ii. 92 'Why, euen now, I came but from thence since' for 'Io non son stato a quest' ora' (I have not delayed to do it till now). 117 'He speaketh of a dead mans faste' for 'Parla coi morti, ch'altresi digiunano' (Talk with the dead, who also fast). iii. 3 'As though I should dine at his owne dishe' for 'quasi ch'io abbia a mangiare con la sua bocca' (as if I must needs fast because he does). 9 'Marie I reach always to his owne dishe . . . that only on the table' for 'Senz' altri avvantaggiuzzi che a un medesimo | Desco ha sempre da me' (apart from other points of advantage over me at one and the same table). III. i. 16 'laden either with wine or with ale' for 'carico o di vino o di bastonate' (blows). iv. v. 24 '*Phi.* Nay I will doe more than I haue yet proffered to doe, for I will proue thee' &c. for 'Oltra il dirla [ingiuria],

while feeling that even these may be intentional or due to mere carelessness; and note here Gascoigne's other departures, under headings which may best illustrate his detailed treatment.

Changes: The Prologue differs a good deal from those of Ariosto. II. iv. 100 'like to die for hunger', said of Pasiphilo, not of Polynesta. III. i. 18 'strike and say neuer a woorde' for 'tu biastemi col cuore, e non osi con la lingua' (dare not utter the rage you feel). iii. 38 'so carelesse a creature' softened from 'vecchia puttana'. 38-41 'for we see . . . rewards'—3 ll. on nurses substituted for Damon's reflection that he should have made Polinesta sleep in his own room and kept no men-servants. v. 17 'this other day' for 'questa mattina', an unfortunate change; cf. note. IV. i. 12 'setting forth his first step on land': in Ariosto the servant sees the bark approaching the wharf, Lizio on the prow, and Filogono just putting out his head. iii. 21 'the marchants bobbe them, but they play the knaues still' for 'vi si fanno grandi assassinamenti', Ar. 1, or 'i mercatanti vi assassinano', Ar. 2. viii. 1-24 Philogano's opening speech changed and shortened, and the Ferrarese's reply loosely given. 27 'cut his throate, or by some euill meanes made him away' for 'venduto o assassinato, o fattone Alcun contratto, alcun governo pessimo'. v. i. 9-12 Erostrato lays stress on his debt to Philogano rather than his affection for home and adds that he has no other father, to prepare the discovery of his parentage. ii. 28 'fasted this night with maister doctor' for 'senza mangiar tutt' ogni intero', G. recalling that he *has* had one square meal with Damon. iii. 6 'to subuert a legion of Louers' for 'A far tutta sua vita un uom miserrimo'. viii. 6 suggestion of a good story transferred from Cleander to the Sieneſe himſelf. x. 36 'loue of the childe to the father' for 'tenerezza de li padri verso i figliuoli'. end 'to make . . . the sample', 3 ll. changed. The whole of sc. x is rather freer.

saria più dritto a fartela' (it would be better to leave mere insult and proceed to deeds). 31 '*See*. Well, you *may* beleue me if you liste' for 'Ormai dovreste intendermi' (You should understand me by this time). v. v. 19 'a knaue, but no villein' for 'ghiotto (glutton), ribaldo no' (of Pasifilo). v. ix. 6 '*Pas*. I am glad then that it proceeded rather of ignorance than of malice' for 'Mi piace che la ragione non sia stata de la malizia oppressa' ('I am glad right' as represented by himſelf (or 'your better sense') 'has not been quite overborne by malice'). x. 11 'I here in proper person' for 'presente questi gentiluomini' (in these gentlemen's presence).

Names, allusions, or play on words: I. i. 85 'in the street' for 'nella Via Grande'. 108 'Doctor Dotipole' for 'il dottoraccio', and below for 'il dottoraccio de la berretta lunga'. iv. 1 'Where is Erostrato? . . . in his skinne' for the untranslatable play 'che è di Erostrato? Di Erostrato sono libri', &c.; and 'finde him . . . by the weeke or the yeere' for 'm' insemi . . . A compito, o a dis-tesa'; while 'Casket . . . basket', 15-16, fails to give 'canestro . . . capestro'. II. i. 2 'euery streete and euery bylane' for 'Or per la piazza or pel Cortil'. 70 'S. Anthonies gate' for those named in Ariosto. ii. 20 'Haccanea' as the mistake for 'Catanea', instead of Italian 'castagna'. iv. 2 'the Maiors officers' for 'Ogni banchiero, ogni official di camera'. 87 'Roscos or arskisse' for 'Rospo o Grosco'. 142-5 'Foule fall you . . . Scabbe catch you' for 'Maltivenga . . . Tagliacozzo'. III. ii. 3 'primero' for 'bassetta o zara'. 12 'left with as many crosses as God hath brethren' for 'lascia netto l'altro più che una bambola di specchio' (glass doll). iii. 6 'Iohn of the Deane . . . the Grange ferme' for the ominous names 'Lippo Malpensa . . . Ugo de la Siepe . . . il Serraglio'. iv. 2 'Casteling the iayler . . . S. Antonies gate' for the different play 'Paolin da Bibula . . . a San Francesco'. 18-19 'as fine as the Crusadoe . . . as course as canuas' for 'd'oro finissimo, Di fango . . . e di polvere'. IV. iii. 10 'had affaires to dispatche' for 'all' Oreto avevano voto'. v. 36 'this good fawchiō' for 'questo schidone' (spit). vi. 3 'the falsehood of Ferara' for 'questo nome Ferara' (*Fè rara*). 23 'at the conuocations' for 'al circolo in vescovato'. v. ii. 48-9 'if you should haue studied this seuennight, you could not haue appointed me an office to please me better' for 'Se m' avessi fatto *giudice de' savi*', &c. iv. 24 'a cornerd cappe of a new fashion' for 'il cimiero de le corna'. vi. 12 'the weauers' for 'Monna Bionda' (who weaves).

Additions: all stage-directions and marginal notes. The speeches of Dulippo, I. iii, Damon, III. iii, and Erostrato, IV. i, v. iii are considerably developed. I. i. 15-16 Polinesta's reproach 'marie . . . cappe'. 39-42 'Indeede I . . . flames of loue' (though quite in the Italian nurse's character). 61 'you loue . . . Dulipo very well'. ii. 4 the Nurse's aside. 57 'Logike' added to philosophy and poetry. 73-4 'grafts of suche a stocke are very gayson in these dayes'. 86-9 'and lette him thinke . . . in this Citie' (flattery) and 98 'I forget nothing that may funder your cause'. iii. 17 'with codpeece poynt and al'. 52-3 'maister doctor neuer dineth . . .

knoweth'. 64-7 'for as the flie . . . consumption'. 71-4 'I haue free libertie . . . my desire'. 81-8 'I know she loueth me best . . . then may I say' (about 16 ll. in all). II. i. 60-2 'when he . . . of shame' (student-interest). 72 'he should be none of the wisest'. III. i. 4 Crapino's stick. iii. 25-6 'for to suche . . . onely death'. 28-9 'The lawes . . . wrongs', and 43-63 'if thou hadst liued . . . to litle by thêselues'—all in the student-interest. IV. i Erostrato's speech much developed. iv. 27 'I am matched . . . another while', referring to Crapino. v. 38 'I wold not be . . . conney skins . . . twelue monethes' (Dalio). viii. 44 'a good purse to procure it' (favour with a Judge), and 63-5 'but within a seuēnight . . . twētie times in an houre' (on legal 'refreshers'). v. ii. 50 'You shall see what dishes I will deuise'. iii. 38 'wondring about me, as it were at an Owle'. iv. 15 'caphers'. v. 11 Philogano's exaggerated offer 'if you finde me contrarie let me suffer death for it'. 23 Pasiphilo's retort when Cleander devotes him to the gallows. 133-4 indecency in Litio's speech. x. 1-10 Cleander's opening speech a little expanded. 15 Philogano's offer of his whole lands as dower. 21-2 'to leaue that litle which god hath sent me' for 'lasciare erede'.

As against these additions the only *omissions* I notice are (reference to the *English* scenes)—the pun on 'ears' of vessels missed in Polinesta's first speech (I. i. 5), and a pun on Bari (*bari*, rogues) found untranslatable in v. v. 100; the detail 'in giubbone' of Cleander's escape from Otranto (I. ii. 52); Pasifilo's comparison of himself to beaver or otter who can pasture on water or land (I. iii. 19); his remark that there is no whisper of Polinesta's ever having been in love (III. iv. 46); Philogano's sneer that the servant 'looks like a doctor' (IV. vii. 17); his reproach of the Ferrarese about 'lasting friendship' (IV. viii. 5); and 'although I should have to enter Damon's house' in Erostrato's speech, v. i. 6.

And the above list of additions to matter must be swollen by many others due rather to Gascoigne's style, which exhibits the growth of a Euphuism traceable, perhaps, as far back as Berners' translation of Guevara, 1534. It is shown chiefly in an abounding alliteration, especially in pathetic soliloquies, and the insertion

everywhere, to that end, of clauses not found in the Italian; but there is also occasional antithetic structure, once at least a simile from natural history in Lyly's manner, and a host of racy English proverbs or proverbial phrases equally unrepresented in Ariosto.

Euphuistic alliteration, antithesis, &c.: I. i. 43 '*pitie nor pencion, peny nor pater-noster*' (represented in the Italian '*compassione o pensione . . . prece o prezzo*'); II. 3 '*be combred with such a coy-strell*'; III. 8 '*feede at the bordes ende with browne bread*'; 20 '*mo pastures to passe in*'; 64-7 '*for as the flie . . . his owne consumption*'; 74-6 '*yet as my ioyes . . . the more I desire*' (antithetic); 78-9 '*farre fetches . . . father . . . doting doctor . . . buzard, this bribing villaine*'; 83-5 '*the pleasant tast of my sugred ioyes . . . gal in my mouth*'; 86 '*delight . . . dreadful dolours*'; 96 '*knowing the wealth of the one, and doubting the state of the other*'; 97 '*fed . . . with faire words*'; II. i. 57 '*linger and liue in hope . . . longer*'; III. 2-6 '*the silly Doctor with the side bonet . . . desirous of the dower*' (5 ll.); 12-13 '*iest and haue no ioy . . . laugh a litle at this lobcocke*'; III. iii. 45 '*wouldest prudently haue provided for the preservation of this pearle*' (much alliteration and antithesis in the added portion of Damon's soliloquy); IV. viii. 40 '*a fardell of the fowlest falsehoode*'; V. ii. 42 '*which hath bene the broker of all this bargayne*'; 44 '*haue sowre soppes too their sweete meates*' (*faranno de' peccati lor durissima penitenzia*); III. Erostrato's soliloquy highly alliterative; 6 '*to subuert a Legion of louers*' for '*A far tutta sua vita un uom miserrimo*'; VIII. 16-17 '*me thinketh euery day a yeare, euery houre a daye, and euery minute to much till*', &c. for '*ogni momento uno anno*'.

Proverbs and phrases: I. i. 62 '*this geare is Greeke to me*'; 65 '*make so deintie*'; 92 '*with the turning of a hand*' ('*quel di medesimo*'); II. 5 '*ouersee the best poynt in his tables*'; II. i. 13 '*so long the Parat vseth to crie knappe in sporte, that at the last she calleth his maister knaue in earnest*'; 123 '*You would fayne leape ouer the stile before you come at the hedge*'; 185 '*he that fisheth for him might bee sure to catche a cods heade*'; III. i. 14 '*is the winde in that doore?*'; II. 10 '*pull out the guts of his fellows bags*'; III. 66 '*a collop of my owne flesh*'; IV. 38 '*he shall be sure of mo than one at a clap that catcheth hir*'; 47 '*hee shall be sure to lacke no CORNE in a deare yere*' (*Un pai' di belle corna non ti mancano*); IV. ii. 19 '*teache you to sing sol fa*' (*darò una basto-*

nata); 21 'scare crows with you' (ti spezzerò testaccia); iv. 14 'thou speakest truer thā thou arte aware of'; vi. 7 'there is neuer a barrell better herring heetweene you both' for 'Tutti n' avete colpa'; vii. 24 'you take your markes amisse'; v. v. 41 'call me cut' (renditi certo).

Gascoigne makes no change in Ariosto's observance of the Unities. The scene remains always one open place or street in Ferrara, in front of the houses of Damon (i. i. 1, iii. iii. 3) and Erostrato (ii. ii. 42, v. vi. 37-8), that of Cleander, and Philogano's inn, being supposed elsewhere. Hence what would have been the excellent scenes of Erostrato's meeting with the Sienese outside Ferrara (ii. i. 70 sqq.) and his witnessing Philogano's arrival at the wharf (iv. i. 11-13), are only reported. The time of the action is limited to one day. In i. ii. 7 morning is implied in 'the ayre is very mistie too day', and Pasifilo (121) is invited to dinner (the midday meal), but accepts an 'earely' meal with Damon in i. iii. 50, is sought vainly by Cleander rather after the usual dinner-hour (ii. iv. 4), and in v. ii. 47, and 49, accepts Erostrato's commission to arrange a supper for the evening. In ii. i. 68 Erostrato first met the Sienese 'this morning' and in iv. iv. 22 Dalio says he arrived 'three houres since or more', while in v. iii. 15 Erostrato deplores Philogano's arrival on 'this happie day' when their scheme might have been brought to a head. In iii. iv. 2 Damon, who heard of Dulippo's intrigue only after dinner (iii. v. 7, iv. 28, 35), sends Nevola for fetters, an errand from which he returns only at the very end (v. x. 42).

Of the general merits of Ariosto's play it is superfluous to speak. *La Cassaria*, 1508, being the earliest extant pure comedy of Europe in a modern tongue, *I Suppositi*, 1509, is the second; and, in spite of their greater debt to Latin work, they are more worthy of that proud position than, and superior in interest and vivacity to, the three he produced some twenty years later. Nothing can be further from either than the mechanical deadness we are apt to associate with imitative work. Everywhere in these lively scenes we feel the working of the same gay fancy; we find the same constructive imagina-

tion as enabled Shakespeare to transmute and vivify the materials he found. The initial information is given without artificiality, for Polinesta has matter to communicate which the Nurse does not yet know, and Cleandro's talk of his loss of wealth and son arises directly out of Pasifilo's flattery. The admirably natural action evolves with rapidity and smoothness: there is none of the *pertractatio* so often found in Plautus; nothing poor, insipid, or otiose, as so often in contemporary English work, to a far worse degree than in the Manutius and Iphigenia of *The Buggbears*. The servant's account of his first meeting with the Sieneſe has all Ariosto's power of concise and lucid narrative; the scenes between Filogono and the confederates (iv. iii-vii) are comedy itself; and the characters of Cleandro, Pasifilo, Filogono, of the Nurse, of Lizio with his stubborn suspicion, and of the fussy red-faced cook, are quite adequately given. The absence of love-scenes is partly a heritage from Latin comedy, which excluded respectable girls from the stage, partly a consequence of Italian custom, which discouraged their appearance in the street. Quadrio¹ notes how French work differs from Italian in admitting scenes of tender passion after the more romantic example of Spain: but the sentimental is not the side on which Molière excels, and the best examples of the union of love-interest with comic effect must be sought in Shakespeare or Beaumont and Fletcher. Where sentiment is admitted in Latin or Italian work it is found far less in represented love-scenes than in the despairing confidences of lovers to their servants or guardians, in the relations of parents with their children, or in the sphere of some other passion.

Gascoigne's rendering, vigorous and English as it is, shows some loss of the gaiety and polish of the original, due partly to his development of the serious soliloquies, partly to some coarsening of effect in the multiplication of terms of abuse, partly to the more archaic air of a diction that has undergone much greater change than that which separates Ariosto from

¹ *Della Storia e della Ragione d'ogni Poesia*, 1745, II. ii. 2, pp. 146-8.

modern Italian. In less vigorous hands than Gascoigne's these drawbacks would be far more felt: *Supposes*, as it stands, is more modern in effect than either of the other pieces here printed, a difference which is largely that between an utterly uninspired and inartistic verse and a natural and lively prose. It is surprising that the example found so little noticeable following till Lyly's *Campaspe*, composed probably 1579-80.¹ But, though critical theory in England hardly yet existed, the verse-example of Plautus and Terence, no less than English stage-tradition, was powerful enough to make the schoolmasters and university playwrights persevere in their shambling popular doggerel, qualifying it first with septenars and then with decasyllabics for dignified passages, with but sparing admission of prose for the more farcical portions.

I Suppositi, of which many later Italian plays exhibit traces, had already been translated into French by J. P. de Mesmes,² who followed the prose version only, printing Italian and French on opposite pages. His is a purely literal rendering, without omission, addition, or change of any kind, very different from the version of Gascoigne, who shows no trace of acquaintance with it. Nor does *Supposes* exhibit signs of independent study of Ariosto's Latin sources³; any more than *Jocasta* shows reference to Euripides' *Phœnissæ*.⁴

¹ The rude *Famous Victories*, wholly in prose, probably preceded Lyly's work; and Gosson allots high praise to 'twoo prose Bookes plaied at the Belsauage' some time before 1579 (*The Schoole of Abuse*, 1579, ed. Arber, p. 40).

² *La Comedie des Supposez de M. Louys Arioste, en Italien & Francoys* . . . A Paris . . . 1552. 12mo. Dr. Cunliffe (p. 107 of his edition, New York, 1906) alludes to some other French translation; and I find the following in Brunet—"Comédie très élégante en laquelle sont contenues les amours recreatives d'Erostrate filz de Philogone, de Catania en Sicile: & de la belle Polymneste, fille de Damon, bourgeois d'Avignon . . . [en 5 actes et en vers, trad. par Jacques Bourgeois]. 1545, à Paris, de l'imprimerie de Jeanne de Marnef, vefue de feu Denis Janot" . . . in-16 de 84 ff., dont 5 de prélim.' There is no copy in the Brit. Mus.

³ Pasiphilo's retort 'I præ, sequar', inserted v. v. 23, is too common a tag.

⁴ With the single exception of the mention in stage-directions or dumb shows of the gates 'Electræ' and 'Homoloydes', which are never mentioned in Dolce's Italian, and seem to have been taken by Gascoigne or Kinwelmersh from Oporinus' parallel Greek and Latin

Supposes, though only a translation, had important results. It contributed the sentimental underplot to *The Taming of the Shrew*, as also to its predecessor and model *The Taming of A Shrew*. In my edition of the former for the Arden Shakespeare (1904) I noted some points of likeness and dissimilarity between these, deciding against Shakespeare's original concern with the older piece; and I gave, further, some evidence of his independent reversion to *Supposes*.¹ The relation of either piece to Gascoigne's play may here be briefly stated, leaving on one side the Kate-Ferando (Petruchio) portion, with which we have no concern.²

*Taming of
a Shrew*

In *A Shrew* Aurelius, son of the Duke of Sestos, visiting his student-friend Polidor at Athens, falls in love with a girl seen in the street on his arrival, to wit Philema, second daughter of Alfonso, an Athenian merchant. Polidor being already in love with Emelia, the third daughter, the two friends are interested in finding a husband for the eldest, Kate, before whose marriage Alfonso will admit no addresses to her younger sisters. The required bridegroom is speedily forthcoming in the wealthy Ferando, whose relations with Kate are closely reproduced in Shakespeare's Petruchio. Polidor is attended by his boy Catapie: Aurelius brings with him his man Valeria, and in the first scene announces his intention of passing as 'a merchant's son of Sestos', while Valeria shall assume his dress and manner of life as prince (i. 87-92). At l. 276, however, we find it has been decided that he shall first discharge another function. Polidor recommends him to Alfonso as music-master for Kate, who may thereby be distracted from interference with their courtship of her sisters. Alfonso accepts of the musician's services, and receives Aurelius graciously as Polidor's friend (i. 296-305); and though Valeria's music-lesson (II. i) is no more successful than that reported by Hortensio in Shakespeare (II. i), his master makes rapid progress as Philema's

text (Basileæ, 1562 fol.), the Latin translation being by Gasparus Stiblinus.

¹ Introduction, pp. xliii-iv, xviii-xx, xxxvii-xlii (authorship), xxvii-viii (direct debt to *Supposes*).

² It will be most convenient to refer to Prof. F. S. Boas' recent useful edition of the older play in the Shakespeare Library (Chatto and Windus, 1908), with its numbered lines and conjectural division into Acts.

lover and assures Alfonso of his father's arrival from Sestos within a week to make the necessary settlement (II. ii. 109-25). In III. ii. Valeria procures a merchant, Phylotus, to act the part of merchant-father; in III. iv. Phylotus promises Alfonso to estate Aurelius with £300 a year, besides other treasure, while Valeria is introduced as the Duke of Sestos' son and Aurelius' companion; and in III. vi., after much high-flown profession of love, Philema and Emelia are duly taken off to be married. But on their way back from church (IV. ii.) the munificent promises of Phylotus and Valeria are cut short by the appearance of the Duke of Sestos himself, who has travelled in disguise to Athens to see his son (IV. i. 20), and now recognizes and challenges Valeria in his princely dress. A brief attempt of the two impostors to brazen it out is defeated (as in Shakespeare v. i. 101-9) by Aurelius kneeling to the duke for pardon, and they make off. Alfonso protests his ignorance of the prince's real rank, Aurelius assumes all the blame, and the duke at length yields to entreaty and consents to the match.

The circumstances borrowed here from Gascoigne or Ariosto are—the sudden passion of the master for a merchant's daughter on arriving with his servant in a university town, the installing of the servant in his position while he himself assumes another character, the suborning of a stranger to personate the father and promise dowry, and the discovery of the plot by the arrival of the real father who recognizes the servant in his son's dress. The changes, however, are very great. Dulippo is split into Aurelius the prince and Polidor the student, Polinesta into Philema and Emelia: Cleander, the old doctor, is wholly eliminated, and with him all idea of rivalry and of the servant appearing as suitor or being found to be Cleander's son: there is no connexion between the prince and Philema before the play opens, and no assumption by him of a servile position, therefore no shameful discovery, distress of the merchant-father, or arrest of the offender: while Pasifilo, the Nurse, the cook, Crapino, and Psiteria disappear, like Cleander. Appearing only as underplot, the tale necessarily receives more cursory treatment; the conduct is rather stiff and crude; and the play's most noticeable feature (apart from Kate and Ferando) is an overloaded poetical diction,

much in Marlowe's manner, and abounding in reminiscences of that poet.

Shakespeare, while closely following the lines of the Kate-Ferando plot, keeps much less closely to the underplot. He adopts and develops the opening scene: he retains Polidor as Hortensio, but makes him the rival not the friend of Aurelius-Lucentio, and finds a Widow for him at the close: he adopts the idea of the music-master, but develops it by adding a rival tutor, and repeating the musician's discomfiture by Kate (II. i) in his later failure with Bianca (III. i, IV. ii): he adopts the business-interview, unrepresented in *Supposes*, between Phylotus and Alfonso in that of the Pedant with Baptista (IV. iv): like the author of *A Shrew*, he makes the real father arrive alone, encountering Katherine and Petruchio on the way; he reproduces the meeting with his son as he comes from church with his bride, the kneeling for pardon, and the precipitate flight of the impostors (V. i. 106-9); and he follows *A Shrew* in deleting Dulippo's menial¹ service with Damon and all its consequences, as well as the discovery of Erostrato-Tranio's gentle birth, and in omitting the minor characters mentioned above. But he reverts to *Supposes* in the demure slyness of Bianca's character: he revives in Gremio the old suitor Cleander, and in Tranio the pretended rival suit of the servant: he reproduces in Biondello, Tranio and the Pedant (IV. ii. 59-120) the first meeting of Erostrato and the Sieneſe, and the pretence of political danger to induce him to play his part: he reattaches the Boy (= Biondello) to the father's household, and finds a hint for his stupidity in Litorio's wrong-headedness; while he transfers Litorio's name² to Hortensio as musician, whose service, like Lucentio's, is a harping back to Dulippo stooping to conquer: and in the

¹ Lucentio, though spoken of as 'your servant' IV. iv. 57 and sent on an errand I. 61, is introduced as an accomplished 'scholar', II. i. 79.

² Those of Tranio and Grumio, and something of their distinction as urban and rustic, are borrowed from Plautus' *Mostellaria* I. i; the drubbing of the latter by Petruchio may be from Agorastocles and Milphio in *Pænulus* I. ii; while Katharine's 'Go, fool, and whom thou keep'st command', II. i. 252 is probably a recollection of 'Emere meliust, cui imperes', *Trinummus* IV. iii. 54 (cf. *Persa* II. iv. 2).

scene of Vincentio's arrival (v. i) he reproduces many details absent in *A Shrew*—the indication of the house by Petruchio who stays to witness the greeting (ll. 7, 24–8), like the Ferrarese; the violent knocking; the conference conducted from a window before the entry below; Vincentio's reproaching Tranio with his early kindness to him, his sneer at his fine dress and suspicion that he has murdered his master. The line 'While counterfeit supposes bleared thine eyne' (v. i. 114) has often been cited as alluding to Gascoigne's play.

THE BUGGBEARS

The literary student of to-day hardly needs to be reminded that his life walketh in a vain shadow; and there is much beside Radical legislation to convince him of the infinite superiority of his cook. But on John Warburton, Somerset Herald, the calamitous and overwhelming loss of almost his whole collection of MS. plays by the action of that famous domestic, may have fallen with salutary and chastening effect—the tone of his allusion to it shows, at least, humanity. *The Buggbears* is one of the three poor survivors of that holocaust, and is printed here probably for the first time in the country of its birthplace. It is an adaptation, with additions, of Antonfrancesco Grazzini's (Il Lasca) *La Spiritata*, produced at Florence in 1560 and published 1561. Of this, the original, edition the only known copy is in the Royal Library at Göttingen: Herr Schücking¹ reports it as exhibiting no important differences from that of 1582,² from which subsequent reprints are made; almost the sole change being the omission in 1582 of specific allusions to the Church, omissions probably induced, Herr Schücking thinks, by the Catholic reaction, e. g. a 'medico' is substituted for an original 'frate', and an

¹ *Die stoffliche Beziehungen der Englischen Komödie zur Italienischen bis Lilly* von L. L. Schücking, Halle a. S., Niemeyer, 1901. Kap. iii, of which I have made free use, deals with *The Buggbears*. See his p. 39 note.

² *La Spiritata Comedia d'Antonfrancesco Grazzini, Academico Fiorentino, detto Il Lasca. Recitata in Bologna, e in Firenze al pasto del Magnifico Signore, il S. Bernardetto de Medici, il Carnouale dell' anno MDLX. Con Privilegi. In Venetia. Appresso Bernardo Giunti, et Fratelli. MDLXXXII.* I cite from the modern edition of Pietro Fanfani, included in the *Biblioteca Nazionale Economica*, Le Monnier, Firenze, 1897.

'incanto' is substituted as the charm to be copied out by maestro Innocenzio, for the 'De Profundis senza la gloria'.

*La Spir-
itata.*

The following sketch of Grazzini's piece might almost serve as Argument for our own.

A year before the play opens Giulio (Formosus), son of Giovanguualberto (Amedeus), a miserly Florentine burgher, has gained the love of Maddalena (Rosimunda), daughter and heiress of Niccodemo (Brancatius), and having betrothed himself to her has been secretly admitted to her chamber by her nurse and the family doctor, Innocenzio, intending to marry her publicly when their parents' consent is obtained. Niccodemo looks with favour on the proposed match, but Giulio's father insists on 3,000 scudi paid down as dowry. This is more than Niccodemo can afford; and, somewhat piqued, he finds another rich young man who will take her with nothing but the farm she already has. Thereupon Maddalena, instructed by Giulio and the doctor, feigns herself possessed with a spirit, who insists by her mouth on the marriage with Giulio. Her violent symptoms postpone the new betrothal; and Giulio further engages her good-natured uncle Daniello (Donatus) to make a pretended offer of the required dowry, himself undertaking to furnish the money by subtracting it previously from his father's chest and persuading the old man that he has been robbed by spirits. The scheme is aided by the servant Trafela (Biondello) and by a personal friend Amerigo (Camillus), from whose house he enters his father's by a window in the roof and terrifies him with hideous noises in the room above his head; while another friend Albizo (Trappola) is engaged to act the part of necromancer and work on the old men's superstition—assuring the miser that the spirits have stolen his money, and urging Niccodemo to the match with Giulio as the sole condition of his daughter's restoration. Lest Giovanguualberto should recognize his often-counted hoard, Daniello changes the money before coming forward with his apparently liberal offer; and uncle, necromancer, servants and son all play their parts so well that the trick passes quite unsuspected, and the lovers are allowed to celebrate their union.

Such is the story very closely followed by our adapter, with change of all the names and considerable abbreviation of some minor parts, e. g. Phillida and Piccinino have no love-interest like

that of their prototypes Lucia and Guagniele; Amerigo-Camillus, who is rather superfluous in Acts iv and v of the Italian, never actually appears; and the heroine, for whose possession by the spirit is substituted a real pregnancy covered by feigned illness,¹ is also robbed of the single brief entry near the end allowed her in *La Spiritata*. This absence of the heroine on whom all turns, however in accord with Latin comedy and necessitated by her condition, cannot but strike the modern as a defect:² and the further absence of Camillus, who plays so large a part in the hoax, and whose servant Piccinino discusses him in two soliloquies,³ is perhaps even more unnatural. But by these abbreviations and omissions we are relieved of Act i. ii, Act ii. i, iv, v, Act iv almost all of v, vi, Act v. ii, iii, vi-x, of the Italian; while of iii. ii, iv only very limited use is made.

To compensate for them and enlarge the scope of the plot considerable additions are made. The fresh matter is mainly taken from two sources.

(1) Instead of the young rival Pietro Pagolo, barely mentioned by Grazzini (i. iii), a new suitor is introduced in the rich old *Cantalupo*, who to remove Formosus from his path offers him his daughter (i. ii. 77-8) *Iphigenia* with the dowry required by Amedeus; much to the distaste of the lady, whose affections are already engaged to *Manutius*. To each of these three new

¹ The motive of avoiding an unwelcome match by a feigned illness occurs also in Cecchi's *L' Ammalata*, where Laura, in love with Fortunio, her father's secretary, adopts this means to avoid the suit of Teodoro. But *L' Ammalata*, like *La Spiritata*, shows some reminiscence of *I Suppositi*, and, though acted in Dec. 1555 (cf. Prol. to *Il Servigiale*: Dr. Rocchi (1895), however, puts the date of production at May, 1555), remained unprinted till Tortoli's edition of 1855.

² See above, pp. xxxix-xl.

³ ii. i and iv; with which compare those of servants in Plautus, *Aulul.* iv. i, *Menæchmi* v. vi, *Poen.* iv. i, &c. Piccinino's grumbling in ii. i is pretty closely translated from the corresponding soliloquy of Guagniele in *La Spiritata* ii. ii, and that of ii. iv at least suggested by Guagniele's in iii. iv. Similar instances of grumbling servants in Italian comedy are Melanotte and Perdelgiorno in Aretino's *L' Ipocrito* iv. ii, and Guardabasso and Tanfuro in v. xiii of the same play; the servant's remark in Cecchi's *Il Donzello* (1550) i. ii that it is much better to ride than 'correre alla staffa'; and the talk in the last scene of the same author's *I Malandrini* between the servant-girl and the German groom Jorgh.

Gl' Ingannati.

characters a servant is attached. For the greybeard lover, with man *Squartacantino* to exhibit to us his folly, Grabau points us to old Gherardo (with servant Spela) who woos Lelia in Adriano Politi's comedy *Gl' Ingannati*, produced before the *Intronati* at Siena in 1531, translated into French by C. Estienne, Paris, 1549, 160, but not printed in English until T. L. Peacock's abbreviated version of 1862.¹ The only scenes derived therefrom are—I. iii, translated with much freedom from *Gl' Ingannati* I. iv and first speech of sc. v, the Englishman rendering sense rather than words, reassigning speeches to suit the absence of the nurse Clementia (present in the Italian), amplifying at will, and introducing English phrases and proverbs like Gascoigne, e.g. 'Saint Cornelius badge' I. 12, 'these women are all of the hastinges' 37, 'kepe an old stoore with the tailor' 44, 'thers a meane twene starring and starke blinde' 48; 16 of the 55 ll. of III. i, fairly closely from *Gl' Ingannati* II. v (given in full in the notes); the situation, not the words, of IV. v borrowed from *Gl' Ingannati* II. viii, where Flaminio is informed of his mistress Isabella's misconduct with his page by the servant Crivelli, another servant Scatizza being named as corroborative witness, just as *Squartacantino* refers to Biondello as his informant; and Biondello's closing speech v. ix, which has originals indeed in Plautus' epilogues, but may be regarded as an enlargement of Stragualcia's *licenzia* in *Gl' Ingannati* v. vii. Thus only Cantalupo and *Squartacantino* are borrowed, for Isabella, Gherardo's daughter, has a different part and character to Iphigenia in our play; and for master and man Politi, or Jeffere, may have owed something to Cleandro's talk with Pasifilo or Carione in *I Suppositi* I. ii, II. iii.² Even in Ariosto, however, the idea of the elderly suitor cannot be held quite original in view of Megadorus in the *Aulularia* II. i; while,

¹ The Latin university-play *Laelia* performed at Queen's Coll. Cambridge 1590 and 1598 (MS. Lambeth Palace 838 4^o—discussed in Churchill and Keller's article, *Shaksp.-Jahrbuch*, xxxiv. 221-325, No. 20), though a translation of *Gl' Ingannati*, is too late to concern us here.

² Among modern modifications of a perennially humorous theme may be mentioned the relations of the decrepit old fop Lord Ogleby with his Swiss valet Canton in Garrick and Colman's *The Clandestine Marriage*, 1766.

for Gherardo or Cantalupo, Politi or Jeffere may well enough have remembered Lysimachus in the *Casina* II. iii. 1-11, especially

‘[Amor facit] hominem, ex tristi, lepidum et lenem.

Hanc ego de me coniecturam domi facio, magis quam ex auditis :

Qui, postquam amo Casinam, magis initio munditiis munditiam antideo.

Myropolas omnes sollicito, ubicunque est lepidum unguentum, ungor, Ut illi placeam : et placeo, ut videor’, &c.—

or those other Plautine scenes where old men appear as their son’s rivals, e. g. Demaenetus in *Asinaria*, Demipho in *Mercator*, or the last scene in *Bacchides*.

(2) By the addition of Iphigenia Formosus, no less than *Andria*. Rosimunda, is threatened with a new marriage, a situation reproduced, as Grabau points out, from the *Andria* of Terence¹; where Pamphilus and Glycerium, Charinus and Philumena, are placed in the same situation as Formosus and Rosimunda, Manutius and Iphigenia; where the dialogue between Pamphilus and the nurse Mysis (*And.* I. v, IV. ii) affords a close original in substance and partly in words for that between Formosus and Tomasine in II. iii of our play; while Manutius, Carolino and Formosus in II. v. 1-15, 52-91 are taken closely from *Andria* II. i, some lines of Donatus in v. iv copied from *Andria* v. iv. 1-2, and Manutius, Carolino and Biondello in v. ix from Pamphilus, Charinus and Davus in *Andria* v. v and vi, with which

¹ An undated Latin and English version of the *Andria*, ‘Terens in englysh (The translacon out of latin into englysh of the furst comedy of tyrens callyd Andria)’ fol. is in the British Museum, printed, according to the Catalogue, by ‘J. Rastell : London, 1520?’, and made, says Ward (*Eng. Dram. Lit.* i. 253) ‘by more than one hand’. Further, in 1533 Thomas Berthelet published Nicholas Udall’s *Floures for Latine Spekynges* (art. Udall, N. by Sid. Lee in *D. N. B.*). It is a translation of all difficult phrases or idioms in the *Andria*, *Eunuchus*, and *Heautontimorumenos*, amounting in many places to an almost continuous translation, and with occasional notes, but only full and frequent on the two last-named plays. There were later editions in 1538, 1544, and 1560; while to that of 1575 (repeated 1581) John Higgins appended similar translations of phrases in the *Adelphi*, *Hecyra* and *Phormio*, but on a much less extensive scale.

should also be compared Chærea and Parmeno in *Eunuchus* v. 8.

It should also be noticed that a miser's hoard and its theft, with a pregnant daughter, her anxious lover and sympathetic nurse, figure in the *Aulularia* of Plautus; and that the anxiety of Rosimunda's mother to screen her fault may be paralleled in the Sostrata and Myrrhina of Terence's *Adelphi* and *Hecyra*. Further evidence of the influence of Latin comedy may be seen in the addition of 17 lines of abusive chaff between servants (i. ii. 1-17), as between Libanus and Leonida in *Asinaria* ii. ii. 30-41 and ending with a similar formula, of passages where a character entering addresses some one off the stage (e. g. i. iii. 1-3, ii. iii. 1 sqq., 65 sqq., iv. i. 1-2, v. iv. 1-6, vi. 1-6), and of speeches delivered by characters unconscious of each other's presence (e. g. ii. iii. 65-83, v. v. 1-8, &c.). The complaisant uncle Donatus may be suggested by Micio in *Adelphi*, and the unexplained mention of 'Bindus and Octavius' in ii. v. 96, v. ix. 9-10 may be a mere slavish imitation of the 'Simus et Crito' of *Heautontimorumenos* iii. ii. 89.

For the portions where Iphigenia appears with Catella (ii. v. 18-51, iii. iv) there is no direct original: and it must be admitted that, while Cantalupo and his man are vigorous and amusing, Iphigenia and Manutius are thin and colourless, and their servants quite superfluous to the action.

Other points, either involved in these changes, or original humorous developments by the author, are the following.

(3) An enlargement of the burlesque necromantic element is a leading feature in the English treatment. Though a simple pregnancy is substituted for the possession of the heroine, yet her illness is treated in v. ii as a mysterious matter calling for magical as well as medical aid, and amenable to an incantation and a cabbalistic charm to be worn round the neck. The hocus-pocus and list of spirits in iii. iii receives large additions—33 lines (43-75) as against 15 in *La Spiritata* iii. iii; and, in addition to absurd rites prescribed for the old men's private performance (79-107 a good deal altered from the Italian).

is inserted a mock conjuration (108-125), actually pronounced by the necromancer as his dupes kneel upon the stage. This magic element, whether burlesque or serious, was sure of a welcome in an age which had produced Agrippa and Nostradamus in France, Paracelsus and Faustus in Germany; and interest in the subject had just been stimulated by the publication of Johann Weier or Wier's *De Præstigiis Dæmonum* (Basileæ, 1563) with its venturesome plea for common fairness and reasonable caution in accepting alleged diabolical practices by old women, often the victims of sickness or private malice. Jeffere certainly made use of this work, and I think of Agrippa's *De Occulta Philosophia* also. I quote from both in the notes.¹ After twenty years and more this element of magic can still be turned to dramatic account by Munday, by Lyly in *Endimion* and *Loves Metamorphosis*, by Greene in *Bacon and Bungay*, by Marlowe in *Doctor Faustus* and by Shakespeare in the *Second Part of Henry VI*.

I have dealt above² with Grazzini's Italian exemplars in this motive of magic imposture, especially Ariosto's *Il Negromante*, 1530, and Cecchi's *Lo Spirito*, 1549 and *L' Ammalata*, 1555, all of which probably afforded him suggestions. I may mention here what was probably his previous handling of the same *Le Cene*. idea of hoaxing a man into the belief that his house is haunted by spirits. It occurs in his collection of novels entitled *Le Cene*.³ In the sixth of the second *Cena* a party of young men revenge themselves on a friend Guasparri, who has abandoned his laudable custom of supplying excellent wine at their meetings, by playing on his known superstition. As he is going home late after a prearranged talk about devils and spirits at Pilucca's house, two pikes with cross-pieces, draped in sheets and topped by fantastic luminous masks, are raised over either parapet of the Ponte alla Carraja. Not daring to cross the bridge he returns

¹ See also on *Misogonus*, below, p. cx.

² pp. xxxiv-vii.

³ *Le Cene ed altre Prose di Antonfrancesco Grazzini* per cura di Pietro Fanfani, Firenze, 1857.

to the party and describes these 'cuccubeoni', as they are called, as 'più brutti e terribili che l' Orso, la Tregenda e la Versiera'. When they accompany him to the spot the bogies have of course disappeared; and he pursues his way alone, only to find his own bedroom brilliantly lit, and occupied by a corpse and by images of dead people lifted from a neighbouring church. As in *La Spiritata*, there is a *loggia* over the room, and the adjoining house belongs to a confederate, 'per la cui casa si poteva entrare agevolmente in quella di Guasparri.' Once more he flies back to his tormentors, and offers his ruby ring as pledge of the truth of his account; which ring he loses, the room on their arrival having recovered its ordinary aspect. He moves to another house, where another trick is played on him: but news of the conspiracy reaches his ears, and he forswears their acquaintance. The *Cene* do not seem to have been published till after Grazzini's death on Feb. 18, 1584; but the name 'cuccubeoni' (drunken darlings) is more likely to have originated as part of the conception of the convivial frolic in the novel than as part of our play, to the plot of which it has no special appropriateness.

(4) A strong colouring of coarse English humour is added, entirely akin to that prevailing in preceding interludes or moral pieces—a humour which found appropriate food in early jest-books like the *C Mery Talys*, 1526, or *Howleglas* introduced from Germany by Copland¹—revelling in abuse and obscene allusion in dialogue, and rough horseplay in action. This element, distinctly exaggerated by Gascoigne in translating *Supposes*, abounding in *Buggbears*, and appearing less prominently in *Misogonus*, is far more Teutonic than Latin, and may almost be called the staple, at least the most constant factor in our sixteenth-century drama up to about 1570. It is specially prominent in the greeting of the rogues in i. ii and the talk there and throughout of

¹ Copland's *Howleglas*, edited by Frederic Ouvry 1867, is undated—he printed from 1548 to about 1560; but the British Museum contains some 'Fragments of an English translation of Tyll Eulenspiegel' in black-letter, published according to the Catalogue by 'J. Doesborke: Antwerp, 1510?'. For a discussion of the German Jest-Books see Professor Herford's *Literary Relations*, &c., ch. v 'The Ulenspiegel Cycle'.

Rosimunda's condition, notably the inserted scene iv. v, where Squartacantino reels off to Cantalupo a list of current witticisms on the subject. In more pleasing directions Cantalupo's folly and Amedeus's superstition are worked for all they are worth, and the added details given of the latter's interview with his confessor, iii. ii. 1-26, have the same purpose. The change of the supposed astrologer's name from Aristomaco, of the race of Nepo da Galatrona, to the French Nostradamus is accompanied by another coarse joke at the French queen's expense; and it is an addition to the humour of the hoax that for the Pisa scholar, Giulio's friend, far more likely to possess occult lore, is substituted a rogue of Biondello's acquaintance, a servant like himself (iv. i. 13-17). This may possibly be regarded as a reversion to Latin Comedy where the slave usually provides the brains and engages the impostor;¹ but the adoption of the name Trappola, the change in his social status, and Biondello's reference to a previous experience of his abilities 'when we dwelt both in Venice' (iv. i. 17)—a detail wanting, of course, in *La Spiritata*—point rather to a direct reminiscence by the English author of Ariosto's *La Cassaria* ii. i, where Volpino recommends Trappola to his master as 'uno mio grande amico, servo de' mammalucchi del Soldano, venuto per faccende del suo padrone a Metellino . . . *Io gran pratica al Cairo ebbi con lui, già fa l' anno, che vi andai con tuo padre, dove stemmo più di due mese*' (I had much to do with him at Cairo, a year ago, when I went there with your father, where we stayed more than two months). In Cecchi's *L' Ammalata* ii. iv, if he knew it, our author might find example of a rogue Calfuccio engaged by a servant Nigi expressly to play the necromancer: but there is no close resemblance to our piece.

(5) Minor structural changes are—1. that the deletion of the motive of the heroine's possession gets rid of the doctor Innocenzio who coached Maddalena in her part, and makes

¹ e. g. in the *Pseudolus* and *Persa*. In the *Miles* the slave Palæstrio designs the disguise of his master Pleusicles as ship's-captain; in the *Trinummus* the burgher Megaronides himself hires the *Sycophanta*.

Brancatius, who (as Nicodemo) in the Italian (III. ii) entirely credits the hoax and is treated with scant ceremony by his housemaid (II. i), a little less ridiculous than Amedeus; while the substituted pregnancy induces a sympathetic interest reported as felt by her mother (I. ii. 94-104), who is altogether wanting in the Italian.¹ 2. That the uncle's assistance (for which Micio of the *Adelphi* afforded some example), an afterthought in the Italian suggested by Innocenzio (IV. iii, iv), is here a factor in the plot from the outset (I. ii. 44-5, 115). 3. That, as a mode of working on Amedeus' conscience, the visitation of his house by spirits is attributed to his meditated wrong of Manutius (V. ii. 39-52) rather than to some sin committed by his father.²

(6) The Latin affinities traced above (2) indicate the piece, however unedifying, as possibly intended for school-performance, an inference that might also be drawn from the introduction of Songs: 1. A comic duet between Cantalupo and Squartacantino (i. 3), for which suggestion is found in short lines of similar purport breaking the prose of *Gl' Ingannati*. 2. Piccinino's song about the 'spiriting' (II. iv). 3. Squartacantino's on Cantalupo affecting the dandy (III. i). 4. Iphigenia's exulting in the happy turn of her affairs (III. iv). 5. A concluding chorus, in which the expression 'we boys' occurs, probably referring to the actors and not merely the singers. The author succeeds best in the comic second and third. The music for Nos. 4 and 5 is preserved at the end of the MS. and printed at the end of our text.

The following table of correspondence, taken with one or two additions and changes from Dr. Grabau, should be checked by reference to the Notes—the first on each scene.

For *Buggbears* I. i was used I. i of *La Spiritata*.

I. ii	"	I. iii
I. iii	"	I. iv, v of <i>Gl' Ingannati</i> .
II. i	"	II. ii of <i>La Spiritata</i> .
II. ii	"	II. iii
II. iii.	1-65 (Tomasine)	was used ? IV. i of <i>La Spiritata</i> .

¹ Schücking, pp. 47-8.

² *La Spiritata* v. iv, ed. Fanfani, p. 153.

- II. iii. 82-145 (Tomasine, Formosus) was used I. v. 30-63, IV. ii. 13-18 of *Andria*.
 II. iv (Piccinino, 37 ll.) was used II. v (closing words), III. iv (solil.) of *La Spiritata*.
 II. v. 1-15, 52-91 was used II. i of *Andria*.
 III. i. 15-38 was used II. v of *Gl' Ingannati*.
 III. ii was used III. i, ii of *La Spiritata*.
 III. iii " III. iii " " (with additions from Weier).
 III. iv (Iphigenia, Catella) has no original.
 IV. i was used IV. ii of *La Spiritata*.
 IV. ii " IV. iii "
 IV. iii " IV. iv "
 IV. iv (Piccinino, 18 ll.) unrepresented in Italian, but suggested by IV. v, vi of *La Spiritata*.
 IV. v (Cantalupo, Squartacantino) suggested by II. viii of *Gl' Ingannati*.
 V. i. iii-vi unrepresented in the Italian.
 V. ii was used V. i of *La Spiritata*.
 V. vii " V. iv, v "
 V. viii suggested by V. vi, ix of *La Spiritata*.
 V. ix was used V. v, vi of *Andria*, but also *La Spirit.*
 V. x and the close of *Gl' Ingannati*.

For fuller details of treatment the reader may consult the Notes. In general it may be said that the considerable structural alterations and the change from prose to rhymed verse deprive the work of that close correspondence with its originals noticeable in the case of *Supposes*. Sometimes the author reproduces faithfully; sometimes he omits or abbreviates a good deal; sometimes he adds many lines in succession. As a whole the play is an adaptation rather than a translation; and while all the action is borrowed, the list of scenes, or passages in the dialogue, not traceable in the Italian or Latin, is large, though many of them are poor and otiose.

Additions:

I. i. 69-81 Biondello's solil. I. ii. 1-17 abusive chaff. 25 'I can tell thee the matter: *for I devised it*' for 'Ogni cosa so benissimo'. 65-112 to suit changed plot. I. iii. 12-15, 28-30, 44-8, 56-9, 60-6, 96-8. II. iii. 35-81 replacing other matter. 137-45. II. iv. 37 ll. mostly original. II. v. 18-51 Manutius and Iphig. III. i. 22-9, 44-55 Squart. III. ii. 1-26 practically new, 35-50, and most of the rest. III. iii. 23-33, 39-43, 43-75 much developed, 79-107 a good deal changed, 108-25. III. iv Iph. and Cat. IV. ii. 23-7, 109 'It is now about hve noonc'. IV. iv and v, new but not unsuggested. V. i

lxxviii EARLY PLAYS FROM THE ITALIAN

Don. and Picc. v. ii. 23-59 about Manut. and Cant., and 82-129 about Rosimunda's illness, substituted for 2 pp. of Ital. about Maddalena's possession. v. iii, iv, v, vi (four scenes). v. vii. 96-108 Don. makes Rosim. his heir.

I add references to a large number of English *proverbs* or proverbial phrases altered from or unrepresented in the Italian:

I. i. 46 'ii° stringes to ones bow'¹; ii. 32, 63 'dead mens showes'; 64 'birde in hand'; 124 'pull an old howse vpon his head' (fare acqua da lavare occhi); 158 'to have eat a conyes tayle' (sign of cunning); iii. 14 'never pise in medow' &c.; II. iii. 93, iv. 26 'saue some lyp labour'; 27 'as hot as a tost'; 28 'teache mee my lerrypoope' (and v. vii. 28); 33 'putt vp my pipes' (hold my tongue); 39 'vye slepes with him that lookes oute of a hood'; 41 'he mournes of the chine'; v. 9 'for yo^r tooth she ys too dayntie a dishe'; 12 'more maydes then malkyn'; 13 wedding and hanging; III. i. 22 'that goeth in his last quarter'; 27 'hys coltes teeth'; 51 'a coolyng carde'; ii. 16 'not worth a whistle'; 23 'nothyng agaynst a raynye day'; 45 'sytt on thornes till'; 70; IV. i. 13 'played his pageant'; 34 'fede them wth honyesoppes'; 37 'stand a shore' (aside); ii. 20 'Content is agreed'; 61 'God send you good shipping'; 64 'the end maketh all'; iii. 22 'let vs mak vp their mowtes'; 30 'plye the box'; 37 'yet it lies & bledes' (of a raw or unfinished affair); iv. 6 'lurde'; 7 'afterclappes'; 8 'hunted at me'; 11 'a wild wannion on it'; 14 'cantie vantie'; 15 'tel a tale to the winde'; v. 1 'Is the wynd in that dore?'; 28 'hope well & have well'; 29 'young saint & old devell'; 39-45 nine proverbs for a woman's fall, to which must be added I. 6 'she had her errand'; 22 'love in a cloake bagge'; I. ii. 43 'left his marke behind him'; III. i. 53 'sick of two left heeles'; and v. ii. 88 'she hath a spyce of the fallyng evill' (14 in all); IV. v. 64 'must aryse early' (will find it difficult); 70 new brooms; 71 'All is to litle for her, shee wilbe good wth a rake'; 72 'my thryfte is laid on soake'; v. ii. 23 'taught them their daddies daunce'; 79 'call me hardlie cutt'; 117 'There lay a strawe'; iii. 1 'shorne in the neck'; vi. 29n 'strayne curtesy'; viii. 6 'good heale be her boote'; 21 'thou wast nurtured in hast'; ix. 81 'take all in grete'.

The matter of local colour and allusions has been dealt with fully by Herr Schücking, and I have very little to add. He

¹ Schücking, p. 44, says this is represented in the Italian I. i by 'tenere i pic in duc staffe': he must refer to ed. 1561; it is wanting in ed. 1582.

hardly, I think, makes good his point that the author wished by his changes, e.g. of all the names, to efface his tracks; nor do I detect the signs of 'nervousness'. As he acknowledges, the Florentine colour is in part, if not wholly, preserved; and the Unities, it may be added, are kept,¹ as by Gascoigne. We have 'quite beyond Arno' (II. i. 29, II. iv. 16) substituted for 'nella via de' Servi', with the addition of the costumier's name, Rondeletio, in both places; 'to Santa Maria Novella' II. ii. 28, for 'da Santa Maria del Fiore per infino a i Servi'; and 'di Medici' added to the name Rosimunda in v. vii. 89: we have allusion to 'Calandrino' retained in I. iii. 24, and 'a booke of Orlando Furioso' as favourite reading of Amedeus (v. ii. 66) substituted for 'un quadro d'una Madonna di mano d'Andrea del Sarto', though 'hercules' is put for 'Orlando' in I. i. 3. If for 'Aristomaco da Galatrona' be named the French expert Nostradamus (III. iii. 133), yet 'Nepos race' and 'the brethern of syent paull' are kept in the same passage: and the only other concessions to English custom or ignorance are 'for the officer' instead of 'pel Bargello' and 'gli sbirri' (IV. ii. 92), 'Iustifie ther fact before the cunstable' for 'andare a gli Otto e fargli pigliare' (v. vii. 8-9), and the omission (v. vii. 49) of the father's statement that the 3,000 scudi were designed to set up Giulio in a woolshop in San Martino. No signification need attach to the mention of Cantalupo's offered dowry as 3,000 '*frenche* crownse' v. ii. 43. 'Vecchio' is twice introduced into the English text, I. ii. 61, 79: and the Italian jurists Baldus and Bartolus² retained in III. iii. 59, while 'Cino' is omitted. The only

¹ The stage is always one open place with the houses of Amedeus (III. ii. 28, v. iv. 23), Camillus (II. iii. 65, v. 91-2), Cantalupo (I. iii. 1, but cf. v. vii. 60) and Brancatius (IV. i. 1), supposed standing on it: and the time is limited to one day, from early morning, I. i. 8, I. ii. 140, I. ii. 28 'so earlie', till some time in the afternoon—in I. i. 78 and II. iii. 143 the money is to be got 'yett ere night', Rosimunda is to be cured within the same time v. ii. 127, and given to Formosus 'this day', v. vi. 39, she is said to be cured, v. viii. 8, and 'to morow they shall mary', v. ix. 47, 70. In IV. ii. 109 'it is now about hye noone', and in IV. iii. 33 Biondello and Trappola think of dining like their betters.

² Proverbial use of these names occurs in Montaigne, *Essays* II. xii (1580) 'un aspre conflict entre Bartolus et Baldus'.

serious change of atmosphere lies, as Schücking notes, in the deletion of certain references to Roman Catholicism. Expressions like 'per lo corpo della consagrata' (I. i. 24), 'per lo corpus Domini' v. vii. 9, 'Ringraziato sia l' Angelo e Tobbia' (iv. i. 7) are represented by a simple reference to 'god'; instead of 'la mala pasqua' Cantalupo imprecates 'a double very vengeance' (iv. ii. 77); the mention of the hearing of a mass is omitted in I. i. 61 and III. ii; in iv. ii. 36 'in Paradise' is all that remains of 'il paradiso di San Felice in Piazza' (i.e. a *Sacra Rappresentazione* at that church), and another allusion to puppet miracle-plays in honour of the Virgin ('miracoli a Servi') is omitted in iv. ii. 63; and if the omission in I. i. 44 of a proposal to seek the help 'd' orazioni o di salmi, d' acqua benedetta o di reliquie' seems compensated in III. ii by Amedeus' fuller account of the visit actually paid to his confessor, it is done rather with a view of ridiculing spiritual consolation and advice.

The general crudity of effect is far less due to defects of treatment which, save in the weak *Manutius* and *Iphigenia*, is not unskilful, than to sheer want of poetic art, to clumsiness of expression and a versification which exhibits the usual pre-Spenserian faults—a reckless disregard of propriety in the use of rhyme¹ shared by most contemporary plays, e.g. *Damon and Pithias*, 1564; the same piled extravagance of diction and fondness for poetic platitude (especially about 'lady Fortune')² as is visible in miscellanies like *The Paradyse of daynty*

¹ Note in a single scene the bad rhymes, the expletive for mere rhyme's sake, the common neglect to make accent coincide with the rhyme syllable: I. ii. 1-2 'biondello . . . noe', 3-4 'majestie . . . lie', 5-6 'captaine . . . graine', 7-8 'storehouse . . . vs', 13-14 'a low . . . elbowe', 19-20 'be . . . tell thee', 25-6 'devised it . . . every whit', 31-2 'formosus . . . amorous', 37-8 'plighted . . . wedded', 39-40 'ringe . . . vnurttinge', 53-4 'hottely . . . eye', 66 'reason . . . season' (expletive—cf. iv. ii. 94-5), 81-2 'concluded . . . sealed', 87-8 'secret . . . set', 95-6 'cunninglie . . . malady', 101-2 'eye . . . closelye', 109-10 'preferment . . . content', 111-12 'formosus . . . on vs', 121-2 'vnlikelie . . . slie', 123-4 'advised . . . head', 125-6 'mornynge . . . rumbling', 129-30 'formosus . . . howse', 131-2 'window . . . by lowe', 133-4 'head . . . trampled', 157-8 'counyng . . . tellinge', 161-2 'breffly . . . Nigromancie', 163-4 'Cantalupo . . . Squartacantino'.

² Cf. II. iii. 61, 78-80, v. 26-33, III. iii. 102-3, iv. 13-14, 17-18, 46, v. v. 9-10, ix. 2-6, 24.

deuises (printed 1576, but compiled by Richard Edwardes before his death in 1566) and *A gorgeous Galley of gallant Inuentions*, 1578, or in *The Mirrour for Magistrates*, 1559-87; and the abuse of alliteration,¹ that crying fault of the time, already noted in *Supposes*, and parodied (with the extravagant diction) by Polyhymnia in *The Teares of the Muses*, as

‘Heapes of huge wordes uphoorded hideously
With horrid sound though having little sence.’

As regards metre, however, there is something to be urged in qualification of the general impression of rudeness which this verse presents, a qualification extending also to *Misogonus*. Apart from the songs and a single decasyllabic couplet in *Buggbears* (III. iv. 41-2), the measures used in either piece are three: 1. Short *Skeltonics* of three accents, a derivative perhaps from the short rhymed lines of Middle-English epics, occurring in *Buggbears* I. iii. 67-82 and *Misogonus* iv. iii. 21-69 (Cacurgus). 2. The seven-accent *fourteener* (or septenar), regularly written *fourteener* and rhymed in couplets in *Buggbears* as usually,² but rhymed alternately in *Misogonus*. This is simply the English ballad-metre of eight and six written as one long line, as anciently, e.g. in the *Poema Morale* of the twelfth century and in Robert of Gloucester’s rhymed chronicle, 1298.³ Doubtful traces of it appear in the *Mysteries*⁴: it is found with interior as well as

¹ Found in the above instances, and in I. ii. 31 ‘a passing percles primrose’, II. iii. 103 ‘proufe the prynce of praise in tyme shall so trye’, 141 ‘dvery drouping dumpes’, II. v. 41 ‘gastlie grevous wound’, III. i. 4 ‘perfumed brave wth powders prowd of pryce’, III. iv. Iphigenia’s song and speech are full of it, v. v. 17 ‘flong, fared and fumed’.

² e.g. *Gammer Gurton’s Needle*, acted 1559-60, v. ii. 180-206; *Horestes*, print. 1567; *Apus and Virginia*, ent. S. R. 1567-8; *Common Conditions*, ent. S. R. 26 July, 1576; *The Two Italian Gentlemen*, ent. S. R. 12 Nov. 1584.

³ *Grundriss der Englischen Metrik* von J.[akob] Schipper, Wien und Leipzig, 1895, ss. 186-92, 197: *History of English Prosody* by G. E. B. Saintsbury, 1906, i. 248-9.

⁴ Schipper, p. 197, quotes a passage from the Towneley series:
‘Now hæve ye hært what I have sáyde, | I gó and cóm agáyn,
Therfór looke yé be payed | and álso glád and fáyn
For tó my fáder I wéynd, | for móre then I is hé,
I lét you wýtt, as fáythfulle freýnd, | or thát it dóne bé.’ &c.

final rhyme in *The Nut-brown Maid*, c. 1500, and in a *Ballad against Slander* by 'Haywood', printed by John Allde¹; there is some of it in the work of Wyatt, of Surrey, and of Grimald, in Tottell's *Miscellany*, 1557; and thereafter it is widely used, by Phaer in his *Virgil* (bks. i-vii, 1558, i-ix, 1562, i-xii completed by Thomas Twyne, 1573),² by Jasper Heywood in Seneca's *Troades*, 1559, and by the subsequent Seneca translators, by Barnabe Googe in his translation of Palingenius' *Zodiacus Vite* (bks. i-iii, 1560, i-vi, 1561, i-xii, 1565)³ and in his *Eglogs, Epytaphes and Sonnets*, 1563, by Golding in his *Ovid's Metamorphoses* (bks. i-iv, 1565, i-xv, 1567).⁴ In modern drama it appears first in *Gammer Gurton's Needle*, acted 1559-60, where it crops up very often, mingled with much irregularity, with Alexandrines, and an occasional poulter couplet.⁵ In *Damon and Pithias*, 1564, it is used in Damon's request to be allowed to set his affairs in order, in Pithias' dramatic offer of himself as hostage, in the judicial speech in which the tyrant pardons the friends, and in Eubulus' closing speech.⁶ In *Pacient Grissill*,

We may perhaps compare *York Plays* xxvi. 33-4:

'3a, Sir, þer is a ranke swayne | Whos rule is noȝt right,
For thurgh his romour in þis reme | Hath raysede mekill reke':

and xxix. 78-9

'For in þis contre, þat we knawe, | I wisse ther is none slyke.

Wherefore we counsaile you | This cuppe sauerly for to kisse.'

¹ Joseph Lilly's *Ancient Ballads and Broad-sides*, 1867, p. 9.

² Morley's *English Writers*, Bibliography, xi. 432.

³ *Ib.* 390.

⁴ *Ib.* 390.

⁵ III. iii and iv. i are almost wholly, or wholly, in fourteeners, not very regular: they are regular and unbroken in Dr. Rat's speech, v. ii. 182-95.

⁶ The poulter's measure (an Alexandrine rhymed with a fourteener) is represented in the Prologue, in a song by Pithias, and in a duet between Eubulus and the Muses. Eubulus has also six *decasyllabic* (6 line) stanzas, rhymed *ababcc*. At the beginning of John Heywood's *Play of Love* (print. Will. Rastell, 1533), where the rhyme arrangement is that of Chaucer's stanza, it is natural to find a continual mixture of decasyllabic and four-accent rhythm: but the blank verse of *Gorboduc*, 1561, and *Jocasta*, 1566, and the alternately-rhymed decasyllabics (with closing couplet to each scene) of *Gismond of Salern*, acted 1568, must be held to constitute the introduction of decasyllabic verse in tragedy, as Eubulus' six stanzas, the single couplet of *Buggbears* III. iv. 41-2, and the rhymed alternates of Nature's opening speech in John Redford's *Marriage of Wit and Science* (ent. S. R. 1569-70) form its introduction into comedy. *Misogonus* has no decasyllabics.

ent. S. R. 1565,¹ it is used largely, with occasional poulter, by the serious characters, who, however, use the doggerel also. Its regular appropriation to the serious action seems slightly later, not earlier than *Horestes*, print. 1567; unless *Cambyzes* (ent. S. R. 1569-70) be rightly assigned to 1561, and *Apius and Virginia* (ent. S. R. 1567-8) were acted 'as early as 1563', as Collier supposed. In these three pieces at any rate it is almost consistently used for the more dignified characters, while the doggerel is employed for the lower and comic personages²; though the fourteener is still written with varying regularity, and the distinction does not always hold in quick dialogue between a serious and a comic character, as in *Common Conditions*³ (ent. S. R. July 26, 1576). There are no fourteeners in *Roister Doister*, 1552, none in *The Disobedient Child*, 1555-60, none in *The Nice Wanton*, pub. 1560, none in *The Triall of Treasure*, pub. 1567, none in *Like Will to Like*, or in *The Historie of Jacob and Esau*, both pub. 1568. In *Buggbears* they appear consecutively only in one scene, between Iphigenia and Catella (III. iv. 1-40), possibly in v. vii. 99-102, and in a poulter-couplet added at the end of the play; in *Misogonus* only in the Prologue and in two scenes at moments of strong emotion (III. i. 122-5, 270-77, IV. i. 67-70, 170-89).

3. All the rest of either play is written in the long *doggerel* ^{*The doggerel*} line⁴ which forms the staple of dramatic work up to 1560 and retains its place therein for another quarter of a century, of an irregularity in number of syllables and accents that usually defies scansion and classification, but rhymed—in *Buggbears*, as generally, in couplets; in *Misogonus* alternately.⁵ Whether it be

¹ Reprinted by the Malone Society, 1909.

² Fourteeners are sometimes exchanged for regular anapæsts by the serious characters in *Apius and Virginia* (Hazlitt's *Dodsley*, iv. 114-15, 144); while in *Cambyzes* (Ib. 215), Ambidexter, the Vice, is once allowed fourteeners.

³ Printed in Professor Alois Brandl's *Quellen des Weltlichen Dramas*, ss. 615-16, 645-6.

⁴ The basis, however, of the first half of *Misogonus* (up to the end of II. iii) is distinctly anapæstic, and the anapæsts are in some places almost regular.

⁵ Both couplets and alternates are found in the doggerel of *The Triall of Treasure*, print. 1567, and of *Cambyzes*, ent. S. R. 1569-70.

historically derived, as Professor Saintsbury maintains, from the twelve-syllable Alexandrine,¹ or, as Professor Schipper,² from the Middle English alliterative line of four accents, as written by Langland but with the addition of rhyme, is a question we are not here primarily concerned with; but to me the prevailing irregularity, the abundant use of truncation, metrical equivalence, and extra-metrical syllables, the lax use of rhyme, and the fact that Alexandrines, as Professor Saintsbury admits,³ were never a staple of English verse, seem rather to point to the alliterative origin. The marked central pause often found is perhaps as good an argument for the one as for the other: but surely anapæstic or dactylic rhythm, caught from Latin, is at the bottom of Langland's alliterative verse; and anapæstic four-accent, far more than six-accent, character distinctly marks the dramatic pieces of the beginning of the sixteenth century, e. g. Medwell's *Nature*,⁴ and Skelton's *Magnyfycence*⁵ (c. 1517). Henceforward this line of unfixed number of syllables retains its tumbling tendency, no matter how far truncation and spondaic substitution may be carried, or the length of the line and number of accents be increased.⁶ In John Heywood it is very marked. Despite the fact that he begins his *Play of Love* with rhymes arranged as in Chaucer's stanza, the majority of the lines tumble to four accents; and though iambic rhythm is seen contending for a place, he can never keep long away from his anapæsts or dactyls. Take the following:

¹ *History of English Prosody*, i. 336-9.

² *Grundriss der Englischen Metrik*, ss. 100-1.

³ p. 175, note.

⁴ William Rastell's print is conjecturally assigned to 1538; but the First Part seems to have been played before Cardinal Morton, to whom Medwell was chaplain, who became cardinal 1493 and died 1500. See Brandl, *Quellen des Weltlichen Dramas*, pp. xxxiii, xlv, 73, 116.

⁵ See especially Adversity's speech, ll. 1876-1952, ed. R. Lee Ramsay, E.E.T.S. 1908.

⁶ It becomes modified about 1550 under the influence of a new versification; but even in *Buggbears*, where the lines are mostly long, the four-accent tendency produces a pæonic effect (—○○○ or ○—○○) sometimes even in iambic rhythm, e. g. i. ii. 93-6, 100-4, 107-14, 121-24, 145-9, 151-4, 157-8, 160-3; iii. iv. 3, 8-9, 11-12, 21-6; iv. i. 1-6. In the first Act of *Misogonus* and in the first three scenes of Act II four accent lines of anapæstic rhythm distinctly predominate.

'Wè be so loconde and loyfully loyned
 Hèr loue for mý loue so cùrrantly coyned
 That àll pleasures yèrthly the treùth to declàre
 Are pleàsures not àble with oùrs to compàre,' &c., ll. 1154 sqq.

Or take the following anticipation of Autolycus, where the beat is less distinct :

What ! dost thou not know that every pedlar
 In all kind of trifles must be a meddler ?
 Specially in women's triflings ;
 These use we chiefly above all things.

Who liveth in love and love would win,
 Even at this pack he must begin,
 Wherein is right many a proper token,
 Of which by name part shall be spoken :
 Gloves, pins, combs, glasses unspotted,
 Pomades, hooks, and laces knotted ;
 Brooches, rings and all manner of beads ;
 Laces, round and flat, for women's heads ;
 Needles, thread, thimbles, shears and all such knacks,
 Where lovers be no such thing lacks :
 Sipers [cypress], swathbands, ribbons and sleeve laces,
 Girdles, knives, purses, and pincases.¹

Heywood's regularity, indeed, is not imitated by his successors. *Thersites*, 1537, is lame enough ; and in *Roister Doister*, ? 1552, alongside the anapæstic cadence is seen an iambic tendency together with some lengthening of the line.² It is ill dogmatizing in this region of uncertainty ; but I think we shall be right in conceiving a dramatic verse, whose native principle was anapæstic, undergoing about 1550-60 an iambic influence due to the non-dramatic work of Wyatt, Surrey, Grimald and others collected in Tottell. The *Miscellany*, 1557, had printed, along with the deca-

¹ *The Four PP* in Hazlitt's *Dodsley*, vol. i : printed by William Myddleton between 1543-7, but probably written a good deal earlier. (Ward's *Eng. Dram. Lit.* i. 244-5.) Four of Heywood's six pieces, including *The Play of Love*, were printed by William Rastell in 1533. See Mr. A. W. Pollard's Intro. to Heywood in *Representative English Comedies*, 1903, pp. 3-17.

² e. g. ii. i : iii. i begins with anapæsts and changes to Alexandrines.

syllabic sonnets, much fourteeners verse and some in the poulter's measure, our earliest *modern* English naturalization of the Alexandrine line. The rapid diffusion of the fourteener has been already noted, and its effect on the ear of a dramatist is seen in *Gammer Gurton*. I have cited (p. lxxxii, n. 5) one passage (v. ii. 182-95) where its seven-accent rhythm is unbroken: I print, below, one where the six-accent Alexandrine movement is clearly visible, and its attainment by truncating the fourth foot of a fourteener, leaving the first half of the line with an extra syllable and a more marked pause.¹ Seldom is the rhythm so uniform as here; extra syllables everywhere recall the anapaestic tendency; yet iambic movement is seen in the last and determining half² of the majority of lines, and it is the result of all the recent work in iambic measures.

In the *Buggbears* a few years later the same thing is seen: a distinct iambic ending to the great majority of lines, a strongly-marked division of the line, with often an extra-syllable, and greater irregularity, in the first half. Wholly anapaestic lines, like 31-4 in the passage I am about to quote, are not uncommon, singly; but it is much more common to find the author beginning a line with anapaests and changing to iambs at the pause.³

¹ *Chat*. I am as glàd | as a wò|man càn | be || of this | thing to | here tèll.
By Gògs | bònès, | when he còm|meth, || nòw that | I knòw |
the màt|ter,

Hè shal | [be] sùre | at the first | skip || to leàpe | in scàld|ing
wàt|er,

With a wòrse | tùrne | besides; || wènn he will, let him còme.

Diccon. I tèll | you às | my sis|ter; || you knòw | what meàn|eth
'mùm'!

Now lække | I bùt | my dòc|tor || to plày | his pàrt | agàine.

And lò | wèrre he còm|meth tòw|ards, || peradvèn|ture to | his
paine!

D. Rat. What goòd | newes, Dic|con, fèl|low? || is Mòth|er Chàt | at
hòme?

Diccon. She is, | syr, and | she is nòt, || bùt it | pleàse her | to whòme;
Yèt did | I tàke | her tàrd|y, || as sùb|tle às | she wàs.

Gammer Gurton, iv. ii. 101-10.

² The latter half is determinative because it has the accented rhyme-syllable from which the ear reckons backwards to the preceding accent. At the beginning of the line there is no rhyme to restrain foot-substitution or truncation. When Professor J. B. Mayor denies the close of the line as a criterion of the metre, he is thinking almost entirely of blank verse. (*English Metre*, 1886, ch. vi, 'Metrical Metamorphosis,' p. 82.)

³ c. g. i. ii. 110-11, 114; iii. i. 24, 28, 35-6, 50; ii. 21, 23, 26; iv. i. 24-6; v. 12, 53-5, 58; v. vi. 15-16.

Bion. Ǫ ăm hỳr|ǣd wĩth yòu || to dò | my sìm|ple sèrv|ice
& nòt | to fìght | wĩth bùg|beares || O whàt | a noÿse | was
this |

those shrikes | those crìes || that crù|ell ròr|inge fìtte |
thouǵh the nÿghte | bǣ quÿte pàst, || rìng in | myne eàr|es yètt |
I dò | not mèrv|aill Ǫ || thouǵhe yǫ^{ur} sònne | dūrste nòt tår|rye
but lale | those Ǫj | nyghts fòrthe, || he hàd | good reàs|on
màr|ry

Ame. whén mÿ sònne | tǒld mǣ fìrste, || y^t nìght | Ǫ hǎrd nò|thinge
but thesè | Ǫ nÿghtes gòn || thǣr hǎthe bìnne | ǎn ǒld rùmb|
linge

Bion. whÿ ? Ǫn whàt | sort wàs | Ǫt

Ame. thǣy boũsed | ǒn the floòre |
right ò|ǣr mÿ héd, || Ǫt Ǫ lòkte | ǣvery hǫwre |
thǎt the lòft, | the wàlles, || the hǫwse, | & àll | wolde dǫwne |
būt Ǫle lē | no mòre | nights thér, || Ǫf Ǫ màle | in àll | this
tǫwne |
fìnd nèver | so bàse | a lòdg|inge tìll | y^t clàtt|(e)rìnge | be
ènd|ed
& streìght | I mÿnd | to sèke || hǫw Ǫt màt|tar màle | be
mènd|ed (I. i. 25-38).

Successive fourteeners are found, as said, only in one scene (III. iv. 1-40); but a general iambic six-accent scheme, secured by omitting one or both syllables of the fourth foot of a fourteener into which the Alexandrine is occasionally allowed to pass,¹ with anapæstic variations, is I think clearly visible.

Now to our ear to-day, trained by three and a half centuries of regular decasyllabic iambics, from Sackville and Spenser to the latest modern, this jumble of anapæstic and iambic rhythm is perhaps the most excruciating form that verse can assume—felt as such when first we make its acquaintance, though custom and the historico-literary sense teach us to ignore it. But in the first half of the sixteenth century, and till the last quarter had well begun, there was no such strong iambic predisposition, and no such instant revolt of the ear from inconsistency that has not harmony behind it. The failure to retain Chaucer's versification

¹ The following will serve as examples of this Alexandrine iambic character, with medially-truncated and sometimes perfect fourteeners : I. ii. 145-54 ; II. i. ; II. iii. 78-84 ; II. v. 22-9, 50-9, 81-5, &c.

shows that iambic rhythm had not taken firm hold. Prosody existed not, save in the uncertain ear of the poets. Assuredly it was with but slight reference to formal scansion that Heywood, Stevenson, Jeffere and the rest produced their jumble, though the modern student of it must try to express in terms of prosody the course their ear followed. Gascoigne's 'Certayne Notes of Instruction concerning the making of verse'—five leaves appended to *The Posies* of 1575—is our earliest treatise on the subject; and the first three even of Wyatt's sonnets in Tottell¹ illustrate the prevailing confusion. In the long and troubled period after Chaucer's death, when literature was largely in abeyance, the attempt to follow his rhymed and regular versification had been crippled and stultified by the lack of ear, skill and patience; by the confusion between two systems, the new French and the old English, and the persistence of the alliterative habit associated with the latter; still more, perhaps, by that gradual change in grammar, words and pronunciation which was transforming the language. Hawes' *Pastime of Pleasure*, printed by Wynkyn de Worde in 1509, represents an attempt to revive Chaucerian manner and spirit, but is no whit better than the drama in the matter of metre. Tottell's *Miscellany* shows the attainment of some regularity, at last, in non-dramatic work; but in drama the old confusion continued. The metrical indecision of the Mysteries and Morals of the fourteenth and fifteenth centuries was perpetuated by their continued performance. They set the fashion for dramatic work. Gradually the short ballad-metres disappear, or are relegated to distinct songs; while for the ordinary dialogue is accepted the formless hobbling jingle we have been discussing, with its one acknowledged law of final rhyme, by which, as Professor Saintsbury humorously says, the poet 'held on' and steadied himself for a fresh erratic career in the next line,² although even rhyme was wofully misunderstood and its rhythmical backward effect ignored by a too frequent failure to place it on an accented syllable. It must have been the contrast felt between this dramatic doggerel and the

¹ Ed. Arber, pp. 33-4.

² *Hist. of Prosody*, i. 340, 343.

regular rhythms introduced from Italy that guided the nation back to the sense of prosody it had lost, and set Drant and Harvey and Sidney on their attempt at reformation by quantitative scansion and classical measures. But when we consider its extraordinary persistence, despite Wyatt and Surrey, Sackville and Gascoigne, despite the influence of Latin comedy, and of the Dutch Education-drama with its attention to Latin comic metres ; when we note how, modified and even partly displaced by more regular measures, it still holds its ground for the comic portions¹; when we remember that it is used, not merely by skillless scribblers who could do no better, but by scholars and schoolmasters like Udall and Preston, Edwardes and Fulwell, Jeffere and Barjona, some of whom were writing at the same time or even in the same play verse of smooth correctness—remembering all this, we cannot dismiss the doggerel of 1560 onwards as mere sloth, ignorance, or incompetence. It persisted not merely because it was traditional and popular, but also because the dramatists perceived it better adapted for average comic uses—for dialogue as opposed to set speech, and for farcical matter—than more regular measures. The same dramatic instinct which bade Sackville and Norton, Gascoigne and Kinwelmersh, and Marlowe later, reject the ‘jigging vein of rhyming mother-wits’ for the uses of the cothurnus, taught those mother-wits to retain it when they donned the comic sock, at least until Lyly had demonstrated the superiority of prose. Had *Supposes* been an original work, had the Latin use of verse for Comedy been less authoritative, a successful and consistent comic prose would doubtless have arrived earlier. In default of such the doggerel survived the introduction of regular measures by a quarter of a century ; and did so largely as a matter of reasoned choice, as a compromise, parallel in fact to Ariosto’s choice of *sdrucchioli*, and to Italian critical preference for a verse which, while not prose, might be as near prose as possible. Many men read Italian. Our author, who seems to have known

¹ There is plenty of it still in the decade 1580–90 ; and fragments are embalmed, whether his or not, in the early plays of Shakespeare.

the *Decamerone*¹ and the *Orlando Furioso*² as well as *La Cassaria*, *La Spiritala*, and *Gl' Ingannati*, very possibly read Cinthio or Pigna; and even his rhymes, in which he seems so terrible an offender, may represent a deliberate attempt to lighten the pulse, and to reproduce something of the slide of Italian double rhymes and feminine endings in a language not well fitted for it.

To sum up this matter of metre, I hold the basis of the doggerel to be four-accent anapæstic; and its gradual replacement by iambic rhythm and a longer line to be mainly the result of the publication of Tottell's *Miscellany*, 1557, and the crop of verse-translation that followed. I trace the first infusion of this longer iambic rhythm in *Gammer Gurton*, 1559-60: I see it in the following decade, not only issuing in the gradual appropriation of regular iambic fourteeners to serious characters and special rhetorical effects, but also greatly modifying the character of the doggerel itself, a modification of which *Buggbears* affords excellent illustration: while by 1570 or a little later the distinction between serious iambic parts and comic doggerel parts is more clearly established, and *Misogonus* II. iv to end shows us the doggerel written, not now with an approximation to iambic rhythm, but with an almost complete freedom from metrical trammels, approximating in fact to the prose that was soon to come. And since the earlier part of *Misogonus* (down to the end of II. iii) shows a marked anapæstic regularity which almost disappears in the latter half, I am inclined to believe the play represents a revision or completion in 1570-77 of work begun much earlier (about 1560), before this distinction of vehicles had been clearly established; and for this later date of the latter portion of the play I find confirmation in its excellent ribald or rustic characterization. (See end of Introduction, p. 171.) Let us turn to consider its Sources.

¹ The names Biondello and Iphigenia are probably taken from it, as well as Calandrino, I. iii. 24.

² Besides Amedeus' remark in v. ii. 66, see note on Cornewayle III. i. 29. Its foreign origin seems suggested by the form it assumes in Florio's *Second Frottes*, 1591, 'Lei fa le fusa storte, e manda il suo marito in Cornouaglia senza barca.'

MISOGONUS

The play differs widely from the two just discussed. In the first place it is neither a translation nor adaptation of any known work, but an independent creation, whatever its debt to various sources. In the second, it is not strictly Italian either in subject or tone, its exemplars being rather Dutch and German, and its dominant inspiration native and English. The scene, indeed, is laid in Italy. The Prologue begins—

‘Whilum there in Laurentū dwelte a toune’ of antike fame
in Italye a countrey earste renounde wth troiane knightes
a gentleman,’ &c.

and the author keeps up the fiction by an occasional reference¹; but ‘Laurentum’ and ‘troiane knightes’, as well as the mention of Apollonia, a town without modern representative, show clearly that not modern, but ancient Italy, the Italy of Phaer’s *Virgil* (1558), is in his mind, though no serious reproduction of antiquity is aimed at. The whole tone and atmosphere is unmistakably English. English are the *names*—*English character* Will Somer or Summer given to Cacurgus, that of Henry VIII’s famous jester, whose portrait Holbein has left us; and those of the servants, Dick Duckling, Will Wasp (I. i. 205), Jone (I. ii. 59, III. 100); of the women, Alison, Madge (?) Caro, Isbell Busbye; of the priest Sir John and Jack his clerk; of games of cards (II. iv. 94, 129), of dice-games (ib. 137), of dances (ib. 270–3). English are the *allusions*—local, ‘a fine thinge that cam from London,’ III. i. 37, ‘our swete Lady of Walsingham,’ III. i. 150, ‘ye wethercock of poles,’ III. ii. 3, ‘warrant him as bene at Cambridge,’ III. iii. 74; or literary, ‘Robin Hood,’ I. iii. 6, ‘maid Marion,’ II. iv. 75, ‘brown Bessy,’ ib. 76, ‘the nine worthies,’ II. ii. 11, ‘some skoggingly feate,’ I. iii. 28, ‘a good mery greke,’ II. iv. 123: English, the whole *picture of rural life*—the relations between Philogonus and his tenants, ‘rent hens,’ III. i. 15, rotation of

¹ ‘In Italye,’ I. i. 26, ‘Laurentum,’ I. i. 56, ‘on Taleon grounde he near trode,’ III. i. 108, ‘He that can doe that is not in Italia,’ III. ii. 33, ‘welcome . . . into Laurentū toune,’ IV. i. 63.

crops, iv. i. 132-6, the names of real herbs mixed with Cacurgus' allegorical ones, iii. iii. 129-46, the roasting of a crab by the fire, i. ii. 60, the 'pott oth best with a toust', iii. i. 269, Codrus' call to his horses, iii. i. 1, the putting the sow 'out to mast', ib. 4, the hobby horse, i. iii. 3, 'lected for my scretion five tymes constable,' iii. i. 19, 'thirdborough,' iv. i. 93, 'the next market,' iii. i. 189, 'indite him at the size,' iv. ii. 7, 'this shire,' ii. iv. 50, iii. ii. 29, iv. ii. 43. English, too, is the strong *religious tone*, e.g. the talk between Philogonus and Eupelas in i. i, ii. v, iv. i, of Liturgus in ii. iii and again with Misogonus in iv. iv; the conditions imagined being those of Elizabethan times with reminiscences of earlier Roman Catholicism, e.g. Cacurgus, i. iii. 47, and Codrus, iv. i. 153-4, have served in the choir; the dean orders the service, ii. ii. 63; allusions to changes in the Prayer Book (ii. iv. 244-5) by Orgelus, who sympathizes with Sir John as not 'of this new start vp rables' (ii. iv. 64), nor wont to carry a bible but cards and dice, though he can allude to 'ye holy tyme of lent', ib. 238, argue Jesuitically, ii. v. 33-6, and still hear confession, iv. i. 34; cf. 'pild Jacke', 'yu Idolatrous beste', ii. v. 32, 37; 'tis popery to vse fasting,' ii. ii. 100; the deprecation of prayers for the dead by Philogonus, who is described by Codrus as 'oth new larninge', iii. i. 150-9: we may notice, too, the lay patronage, i. ii. 45, 88-9, and Misogonus' promise to procure Sir John countenance from the bishop, 'Yf thou nedst ath ordinarye Ile get the a charter,' ii. iv. 218. All this shows the work of one who intimately knew the country-life he paints; and it is just those scenes where local atmosphere is strongest that are the best in the play. They seem entirely to preclude the idea of any foreign original. In one passage, four lines after 'on Taleon grounde', Codrus is made to say 'Ile speake plaine English nowe', iii. i. 112.

But while the general spirit and the local colour of *Misogonus* is English, the type of drama to which it belongs is of foreign growth: and though the chief exemplars are not Italian, Italy may claim at least some share in originating the *genre*.

The type in question is that known as the Education-drama, *The Education-Drama; a compound of Latin Comedy and Biblical influence* originating in a combination of the story of the Prodigal Son with the forms and spirit of Latin Comedy. In the hands of the Dutch and German schoolmasters, among whom it found its chief development, it is animated by the double aim (1) of inculcating on youth sound morality, industry, and obedience to parents and teachers, (2) of making boys acquainted with the forms, language, and metres of Latin Comedy, without the accompaniment of pagan immorality; without, that is, inviting sympathy for lying, for the deceit of and theft from fathers, without condoning or bringing to successful issue the surrender of young men to youthful temptations, or the formation of marriage-connexions which a parent cannot approve. It aims, in a word, at presenting a 'Christian Terence'. Considerations of art are freely sacrificed to the need of speaking clearly and earnestly to the young. A strong didactic purpose is obtruded throughout. The tavern- and brothel-element of Plautus is retained; but the rich humour of Latin Comedy is for the most part eliminated, and the sentimental side of Terence is deepened to a melodramatic or tragic tone in the fate that threatens or overtakes the votaries of idleness and illicit pleasures. The Latin contrasts between sober and reckless young men, between severe and indulgent parents with varying ideals of education, between faithful and unprincipled servants, are seized upon by Protestant and Catholic schoolmasters alike and applied to emphasize Christian teaching. The material was less incongruous with such teaching than might be supposed: the Bible itself afforded very similar examples. The contrasts of obedience with self-will, of piety with irreligion, of sobriety with disorder, might find clear originals and analogues in Abel and Cain, Shem and Ham, Isaac and Ishmael, Jacob and Esau, and in the history of Joseph: Noah, Abraham, Isaac, Jacob exhibit the paternal relation: even the sinister influence of the mother on which the schoolmaster-dramatist so constantly insists, might find some warrant in the laughter of Sarah and the deceitful scheme of Rebekah. The New Testament offered its Parables.

Something might be drawn from the Sower, the Tares, the Talents, the Unfaithful Steward, the Two Sons: but that which stands obviously in the position of main source for the whole Education-drama is the touching story of the Prodigal, with its contrast of the brothers, its warning of penalties awaiting folly, its picture of repentance and of a father's forgiving love.

Possible
Italian
influence

These points of connexion with the Bible give the Education-drama a distinct affinity with the sacred; and since the story of the Prodigal is directly handled in three of the fifteenth-century Florentine *Sacre Rappresentazioni*,¹ but not, so far as we know, in other countries anterior to *Asotus*, Waldis' *Parabell vam vorlorn Szohn* and Gnapheus' *Acolastus*,² there appears some ground for tracing the biblical as well as the humanist side of the new kind to Italian example, though we cannot be sure that the combination of the two was consciously made in Italy. Spengler notes with truth that those brothel-scenes, which are only hinted at by the sacred text and which formed the dramatists' natural line of development, are already fully represented in Castellani's *Del Figliuol Prodigio*, printed at the beginning of the sixteenth century and probably composed well before the close of the fifteenth; and thinks that Waldis, whose *Parabell* was published at Riga in 1527, may possibly have seen during his visit to Italy an Italian play on the subject³; though he prefers the hypothesis of a lost Latin play which served as model to Waldis and Gnapheus alike. The earliest real assimilation of Terentian form and spirit in Germany is

¹ 1. *Festa del Vitel sagginato* (Fatted Calf), of unknown authorship, ed. end of fifteenth century. 2. *Del Figliuol prodigo* by Antonia Pulci, pr. begining of sixteenth century. 3. *Del Figliuol prodigo* by Castellano Castellani, ed. in D'Ancona's *Sacre Rapp.* 1872, i. 357-89. See *Bibliografia delle Antiche Rapp. Italiane* by Visconte Colomb de Batines, 1852, pp. 43, 18, 44.

² See, however, note 2 on p. xcix below.

³ *Der Verlorene Sohn im Drama des xvi. Jahrhunderts* . . . Innsbruck, 1888, pp. 2-11. He quotes from Waldis' Prologue:—

'Senior pultron de ridt vor,
Madonna putana steyt ynn der doer,
Ribaldus vp sie beyde wardt,' &c.

found in the *Henno* of Johann Reuchlin,¹ on which Professor Herford admits some possible Italian influence: while we know from the undated dedication to *Lazarus Mendicus*² that Macropedius had also visited Italy, though perhaps not till after the first composition of that play, and of the still earlier *Asotus*.

It is to this last-named play of the Utrecht schoolmaster, George Macropedius or Langveldt (c. 1475-1558), that we must point both as the earliest extant specimen of Education-drama and as one of the main influences on *Misogonus*. It was not, indeed, printed till 1537³; but in the dedication to Bollius he speaks of it as 'the beginning of all his labour', a work 'which now nearly thirty years ago I laid away as useless', but which he has now taken up afresh and published. The original date, then, will be about 1510; and about that time it was probably acted by other scholars than those of Utrecht. The action is as follows:—

Eumenius laments that while he has performed a father's duty, *Asotus* toiled and gotten wealth, educated his sons and not forbidden their chastisement, on Asotus, the younger, training, threats and strokes are alike thrown away, and he fills the house with contention. Starting now for the farm with the elder son Philætius, Eumenius leaves Comasta, the steward, in charge till his return on the morrow. Comasta is a rogue: he soliloquizes—'The dotard thinks me honest, which I never mean to be. My line is banqueting, immorality, milking the young heir: I filch from the old man and amuse him with false colours.' He will send all the household out, and arrange a revel for Asotus. Colax, a parasite, is bidden bring two meretrices. Several ensuing scenes are devoted to talk among other servants, exhibiting the steward's rascality: Tribonius, one of these, having spied the meretrices being smuggled in by the back door, goes off

¹ Entitled *Scenica Progymnasmata* in the first ed. Strasburg, 1498; first entitled *Henno* in the twenty-first ed. 1614 (Holstein, *Reuchlins Komödien*, 1888, p. 155). The far earlier mediæval attempts of the Nun of Gandersheim were discovered and edited by Conrad Celtes a year or two later, in 1501. See Herford's *Literary Relations*, pp. 79-84.

² Printed second, following the *Asotus*, in the first volume of the collected edition of Harmannus Borculous, Utrecht, 1552.

³ *Asotus Evangelicus seu Evangelica de filio prodigo parabola a Georgio Macropedio comice descripta*. Busc. 1537. 8°.

to inform Eumenius : the appearance of Asotus himself, from fowling,¹ is delayed till the end of Act II, when he is informed by Colax of the pleasures awaiting him. In Act III Colax quits the banquet, disturbed by a presentiment of Eumenius' return; but Comasta mocks his fears and persuades him in again. Cometa, the bailiff, arrives from the farm; and, getting no answer to his knock, calls Comasta loudly by name, who comes out, abuses and beats him off; but is himself recalled to the house by a sudden tumult. Eumenius and Philæti^{us} have returned: their voices are heard high in anger within; and Asotus issues with his meretrices, who begin to quarrel, and are with difficulty placated and dismissed. Eumenius, since the house reeks with wine, bids a servant bring a seat outside, where he will judge the offenders: in a later soliloquy he characterizes Philæti^{us} as righteous and a hard worker, but too sparing and somewhat morose in temper. Philæti^{us} meanwhile remonstrates with Asotus and advises him not to shun his father. Asotus at last repudiates his lecturing—let him mind his own business: 'It *is* my business that you waste, while I toil.' They part in anger; and Asotus, repairing to his father, demands his share of the property, as he cannot endure being made the subject of carping and grudging. In Act IV we hear that Comasta has been crucified, Dætrus, the cook, imprisoned, and Colax flogged. Asotus, who has received more than fifteen talents, takes his passage for Miletus, and sends for the meretrices to join him. They feast and sing before embarking, and their proceedings are duly reported to the brother and father. Philæti^{us} complains that so much money should be given to the spendthrift; but Eumenius rebukes his hardness, which has brought this grief upon his old age. In Act v a traveller from Miletus brings the saddened father news of a famine there, of his son's destitution and wish to return. Colax, who has seen him actually returned, hurries to Eumenius with the news, and is sent, like Ergasilus, to feast in the kitchen. There follows the prodigal's arrival in rags, his entreaty, his father's forgiveness, the elder brother's displeasure and the father's reasoning therewith, all exactly as in the Gospel; but Dætrus is pardoned at the prodigal's request.

¹ With Colax's remark (ii. 4) '*Parasitus est uenatico similis cani*', and his comparison of Asotus to the hawk on his fist '*Accipitris in morem, sinistra quem gerit*', compare *Misogonus* ii. iii. 105-9. The prodigal's devotion to field-sports is probably borrowed from Esau of the Old Testament.

Macropedius' claim to priority in the Prodigal-drama rests on the dedication to Bollius mentioned above, and on his preface to two later plays, *Aluta et Rebelles*, the first of his eleven pieces actually published, 1535. He there mentions Reuchlin, not only as the introducer of Hebrew studies in Germany, but as the first restorer of comic art and the inspirer of his own work, which had, so far as he knows, no intervening predecessor, though, since he began, others have written with considerable success.¹ Among these must be included Burchard Waldis, whose *Parabell vam vorlorn Szohn*, published at Riga, 1527, represents the ensnaring of the prodigal by a rascal, his introduction to a tavern-Host, the dissipation of his money amid wine, song, dice, and presents to the wenches, and, when all is gone, the robbing him of his clothes and his contemptuous ejection.² And indebted either to Waldis or to some lost Latin source common to them both is the far more famous *Acolastus* of Willem de Volder (the fuller), c. 1493-1568, commonly known as Gnapheus (Gr. κναφεύς, fuller) or Fullonius, schoolmaster at the Hague, where it was acted by his boys in 1528, being printed at Antwerp in the following year.³ Its action is as follows:—

Acolastus, son of Pelargus, impatient of home-restraint, desires his father to give him his portion. Pelargus consults his friend Eubulus on a request with which he is the less willing to comply,

¹ '... Ioannes Capnio [Reuchlin] . . . qui præter hoc quod linguam Hebraicam primus Germaniæ inuexit, etiam collapsum prorsus artificium comicum primus instauravit. Is mihi primus (ut uerum fatear) ansam scribendi dedit, is me primus excitauit. Si præter eum hoc posteriori sæculo alij ante me scripserint nescio; hoc scio quod alios non uiderim. Scripserunt interea nonnulli quibus non infeliciter res cessit.'

² Spengler, *op. cit.*, p. 10.

³ *Acolastus De filio prodigo comoedia Acolasti titulo inscripta, auctore Gulielmo Gnapheo, Gymnasiarcha Hagiensi. Godfridus Dymæus Antuerpiæ excudebat, Anno M.D.XXIX. Mense Julio. Cum Gratia et Præiudicio Imperiali ad triennium.* It has been edited by J. Bolte, Berlin, 1891, from a copy of 1529. Holstein, *Das Drama vom Verlorenen Sohn*, Halle am S., 1880, p. 4, states the dedication to Johannes Sartorius to be dated 'ex musæo nostro ad Hagam comitis Hollandiæ, Kal. Octobr. anno 1528'. The dedication as given by Bolte bears no such date; but Bolte states, p. xii, that in 1528 Gnapheus had to fly from Holland to escape persecution.

as he knows it prompted by his son's bad companion, Philautus : but Eubulus advises him not to strain the parental authority, but to grant the request, administering at the same time kindly warnings. The youth will realize his folly, and return a wiser man. Fortified by conference with Philautus (I. ii) Acolastus again approaches his father ; and, in a scene where he exhibits insensibility to affection rather than positive disrespect, obtains his wish and receives ten talents as his 'fair share', coupled with warnings and a charge to learn to 'know himself'. The two youths repair to another country, where we hear no more of Philautus. Acolastus, proud of his new wealth, conceives he only needs an attendant flatterer to be sure of friends and influence, and accepts as followers two needy rogues on the look-out for some one to fleece. While Pamphagus caters extravagantly, Pantolabus conducts his new 'rex' to a leno's house. Enough provisions are brought to occupy ten cooks ; harp-players arrive ; also the sumptuous Lais with a train of servant-maids like Bacchis in the *Heautontimorumenos* : and with Lais the prodigal, having offered her anything she wishes and surrendered at her request his gold necklace, eventually retires. On the following day Pamphagus with loaded dice cheats him of all his money ; Sannio, the leno, and Lais demand their promised payment ; and Acolastus is too astounded at the general desertion to offer opposition. He finds himself penniless, and is ashamed to beg : but famine is abroad in the land ; he must lay shame aside, and seek support by work. He approaches Chremes, a countryman who is lamenting the poor yield of his field and the barrenness of his oxen in the manner of Menandrian comedy ; begs for any hard work that may be coupled with decent food, and is hired to feed the swine. Serving thus in the famine-stricken land, he realizes to the full his utter misery. He groans over his guilt and folly. He has nothing but husks to eat, while at home there is abundance : but how dare he return, a naked rascal ? In the fifth Act Eubulus, who in the third has consoled Pelargus with assurances that God will turn all to good, and has thereafter dined with him, finds his prophecy justified. From the *portitores* or custom-house officials he hears of the prodigal's extreme want : and as the old men are conferring upon his rescue, Acolastus himself approaches, and the reconciliation takes place as in the parable. No elder brother appears ; the only hints of one being Pelargus' statement in I. i. 118 that Acolastus is 'minor natu', a younger son, and the mention in I. iii of his 'fair share'.

The *Acolastus* was reprinted in innumerable editions for school-reading: it was translated into German at Zurich 1535, Vienna 1545, and Thurgau 1627; into English by John Palsgrave, chaplain to Henry VIII, in 1540; and into French by Antoine Tiron, Antwerp 1564.¹ But its predominant fame and its translation into English need not exclude from our view the parallel influence on English schoolmasters of the work of Macropedius, whose eleven Latin plays were collected in two volumes at Utrecht 1552 and 1553; and all the more that to Macropedius belongs the credit of first adapting the prodigal-story to a reproduction of contemporary school-life. This step he took in his *Rebelles*² published with *Alula* in 1535.

Rebelles represents the evil effects of maternal indulgence on two boys who are transferred from one master to another in the hope of escaping the penalties due to breaches of discipline; and are at length entrusted to Aristippus with a request that they may be exempt from corporal punishment, to which he returns a guarded answer. The lads, enjoying a fancied immunity, are soon at their pranks, and incur a flogging. They complain to their mothers,

¹ So Holstein, *op. cit.*, 1880, p. 50, De Julleville in his *Répertoire*, 1886, p. 58, and Bolte in his edition 1891, p. xv. Spengler, on the other hand, *op. cit.*, 1888, p. 164, asserts Tiron's *L'Enfant Prodigue* to be a translation of Macropedius' *Asotus*; but the details of the *dramatis personæ* given by De Julleville rather confirm the derivation from *Acolastus*.

² In the Prologue to *Petriscus*, however, he admits that, before composing *Rebelles*, he had witnessed with pleasure a brief prose play upon the same theme, though different in treatment. Just so Gnapheus in his prefatory epistle to *Acolastus* says he has heard of one Reyner Snoy, a doctor, who has handled the theme of the prodigal, perhaps more happily than he. Evidently we are far from finality in the matter of the beginning of the Education-drama. De Julleville (*Répertoire*, p. 57) mentions a French Morality of about 1500 lines played at Laval in 1504 (i. e. sixty years before Tiron's version of the *Acolastus*), of which he gives the following title—'L'Enfant Prodigue par personnaiges, nouvellement traduit du latin en françois selon le texte de l'Evangile, et lui bailla son pere sa part, laquelle il despendit meschamment avec folles femmes Paris' s. d. The characters are Le Rustre, l'Enfant gasté, le Pere, le Prodigue, le Frere aîné, la Maquerelle, la Gorrière [Fashion], Fin Cœur-Doux, l'Acteur, le Maistre (du Prodigue), l'Amy de bonne foi, le Valet du pere. Spengler, however, who gives an account of it on p. 162 of his work, speaks of it as composed between 1534-40 after the example of Gnapheus. Further a *pantomime*-play of *L'Enfant Prodigue* was exhibited at Ghent before Duke Philip the Good in 1458. (De Julleville, *Répertoire*, p. 58, from Jean Chartier, *Histoire de Charles VII.*)

Philotecnium and Cacolalia, who angrily remove them from the school and furnish them with funds to start life in trade. They promptly repair to revel at a tavern, where they commission their host to procure them *meretrices*; but, engaging in play meanwhile, are cheated by two rogues, and finally ejected from the house, stripped alike of clothes and money. They then rob a sleeping farmer of his wallet with some precious contents, for which they are arrested and condemned by the magistrate to be hung. The distraught mothers are only able to save them by humiliating themselves before the schoolmaster and getting him to assert his scholastic privilege and claim the boys from the magistrate 'virgâ', by right of the rod, as subject to his correction, and therefore exempt from the civil authority. The repentant youths, thus delivered from death, beg Aristippus' forgiveness; the claims of justice are satisfied by a sound flogging; and the master is invited to feast with the parents and neighbours. The action is accompanied throughout by scenes in the manner of the sacred drama in which two devils, Lorcoballus and Marcolappus (whose names we shall see introduced in the *Buggbears*), exult over the prospect of securing the lads' souls or (in Act v) lament their failure; while Choruses at the end of the Acts reprobate maternal indulgence or youthful insubordination and inculcate the need of discipline.

The same matter is rehandled, and with more effect, in the *Petriscus* assigned by Bolte to 1536, wherein Macropedius substitutes for the two mothers a single one,

Misandra, a shrew who beats her easy-going husband and thwarts by foolish indulgence his attempts to correct their son Petriscus: while, as the boy's comrades, are assigned two older and more hardened youths, who have long before withdrawn themselves from the schoolmaster's authority, which is therefore not exerted to save them, but only Petriscus, from the gallows. A modification, of importance in regard to *Misogonus*, is the part played by the good servant Liturgus, who acquaints Petriscus' father of his petty thefts in the house, and on whom Petriscus manages to lay the guilt of his more serious robbery of money; so that the servant is haled off to prison and narrowly escapes the death-penalty. Petriscus makes him amends at the close by begging his father for his manumission, which is granted, as in Roman comedy.

One other famous foreign play indebted to *Acolastus* may just *Studentes* be mentioned, the *Studentes* of Christopher Stymmelius, 1549, of which eleven editions were issued before 1575.¹ It transfers the scene from school to university, of which latter life it gives a lively picture. We have three youths, Philomathes, Acolastus, and Acrates, sons respectively of Philargyrus (a money-lover), the liberal Eubulus and Philostorgus, who confer upon parental treatment and agree to send their sons to college. There Philomathes alone plucks the fruits of learning, while Acrates gives himself up to gambling and becomes involved with money-lenders, and Acolastus compromises an honest girl Daleathisa, whom he is honourable enough to marry, a match to which his now angered parent is forced to yield a reluctant consent.² The misogynist tone is marked throughout.³ The discussion of parental methods which we saw first in *Acolastus* is ultimately traceable, of course, to the treatment of the same theme in the *Bacchides*, *Mercator*, or *Trinummus* of Plautus, or the *Adelphi* or *Heautontimorumenos* of Terence.

The close connexion of *Misogonus* with the type of drama we have been discussing will be at once apparent. The theme is treated, indeed, with a vigour, freedom, and variety not found elsewhere; notably in the open and brutal insolence of *Misogonus* to his father and his father's friend, which far exceeds anything in Roman or cinquecento comedy, or in the plays of the schoolmasters; and also in the dramatic surprise of the discovery of the elder brother's existence, the change which makes him, and not the prodigal, the traveller, and the con-

Misogonus
as an ex-
ample of
Education-
drama

¹ Herford, *Literary Relations*, p. 158, note 3.

² Possibly the insistence on her respectability, and Acolastus' resolve to marry her, suggest CEnophilus' bold assertion of Melissa's good birth (II. v. 21-2) and all the talk of marriage between her and Misogonus.

³ Eubulus in I. iii commences his lecture to the young men with 'Primum igitur cum nullum uiuat animal pestilentius | Quam mulier, caute' &c.; and even Acolastus, when involved in difficulties by Daleathisa's condition, reflects (v. i.)

'Recte dictum est, damnosas esse fœminas
Bonas malasque. Nam quantumuis castitas
Laudetur Penelopes, tamen procis fuit
Exitii caussa, quos Vlysses sustulit.'

sequent deletion of his morose jealousy. Moreover its connexion with education does not lie in any attempt to reproduce school or college life, but in the general moral, as expressed in passages where Philogonus laments his past indulgence, e. g. i. i. 61-96 (Misogonus' childhood), ii. ii. 73-6 (a verse in the song repudiating school and study), ii. iii. 57-64 'Education is the best thing that can be', &c., 69-72 'He that spareth the rode', &c., ii. v. 93-100 'All yow that loue your children take example by me', &c., 127-36, 157-66; while Misogonus' apostrophe to other youths to be wiser than himself (iv. iv. 33-40) is closely in the spirit of the speeches made at the gallows-foot by the repentant boys of *Rebelles* (v. v) and *Petriscus* (v. vii). These passages form the most obvious point of connexion; but there are many others. Such are the Græcized names, of a typical significance—a link also with the Moralities; the early death of the mother lamented by Philogonus (i. i. 57-60, iii. i. 91) as by Eumenius in *Asotus* iv. iv (she is absent also in *Acolastus*), and by Damon in *Supposes* iii. iii. 41 sqq.; the presence of Eubulus as counsellor to the father, as in *Acolastus*—he has no adviser in *Asotus*; the disorderly scene of drinking, dicing, and dancing with Melissa (ii. iv), recalling the tavern-scenes of the Education-plays, and *Asotus* rather than *Acolastus*, inasmuch as these excesses are committed at home; the interruption of the revel by Philogonus (ii. v) as by Eumenius in *Asotus* (and compare the bringing out of a seat for him in iii. vii, with Philogonus in iv. i. 46-7); the faithful Liturgus who warns the father (i. i. 173-6), like Tribonius in *Asotus*, and who bears the same name as his prototype in *Petriscus*; the deceitful servant Cacurgus, abettor of the son's evil courses while pretending to be on the father's side, and his final discomfiture, recalling Comasta in *Asotus*; the other servants, Cænophilus and Orgelus, who reproduce rather faintly the parasite and braggart of Latin comedy and are represented by Colax, Pamphagus, and Pantolabus in *Asotus* and *Acolastus*; the honest old tenant Codrus,¹ who represents not only the

¹ The early Athenian king is a recognized type of probity and poverty—cf. Juvenal iii. 208—and is so used by Lyly in *Euphues* ii. 76. 34; but

faithful farm-bailiff of Latin comedy (e. g. Grumio in *Mostellaria* I. i) or Cometa in *Asotus* III. i, whose unanswered knock and maltreatment by Comasta are reflected in Codrus and Cacurgus in III. i of our play, but by his poverty, rusticity, and ill-luck in farming (the lost calf, the lost sow, the pigs 'out to mast', &c.) recalls Chremes to whom Acolastus as Prodigal becomes swine-herd; while the shrewish wife of Macropedius is found again in Alison, and the Milesian 'peregrinus', who brings news of the famine in *Asotus*, suggests the 'Crito peregrinus' who accompanies Eugonus home from Apollonia. It will be seen that though Eupelas' friendship and supper with the father is anticipated by Eubulus of the *Acolastus*, yet our play, as a whole, presents many more points in common with the *Asotus*, which also has an elder brother, in III. 9 at least not quite unlike Eugonus, while *Acolastus* introduces no brother at all.

The imitative connexion of the Education-drama with Latin comedy, in the relations of fathers and sons, the contrasts of character in young men, the conflict of educational ideals, and the opposition of good and bad servants, has been already referred to; and, Terence and Plautus being open to all, their influence in the case of English work like *Misogonus* need not operate solely through neo-Latin plays. The idea of the severance of a child (usually a girl) from its home shortly after birth, its growth to womanhood and ultimate reunion with its parents, forms a common basis of New Comedy and Latin work; the reliance of *Misogonus* on Cacurgus' ingenuity to find a way of escape in III. ii. 57-72, is as reminiscent as is the opposition between Cacurgus and good servants like Liturgus or Codrus; the gross flattery of *Misogonus* by his creatures, and their stimulation of his lower nature, recalls the relation of parasite to braggart

it may be worth noting that Herford, *Lit. Relations*, p. 78, mentions a MS. play *Codrus* by an anonymous humanist, which makes fun of an unsuccessful schoolmaster, and that the name is given in *Rebelles* I. iv to the underling who enrolls the boys among Aristippus' scholars. I am not aware of an earlier instance of the name Cacurgus, though there probably is one. Those cited by Spengler, pp. 85, 89, are from the far later prodigal-plays by Martin Böhme, 1608, and Nikolaus Locke, 1619.

in the *Miles*; the set speech of Eugonus on reaching home after his voyage, 'O high Jehovah,' &c. (iv. i. 67-70) is imitated from the customary thanks to Neptune, genuine in Charmides (*Trinummus* iv. i), ironical in Theuropides (*Mostell.* ii. ii. 1-7), become flat abuse in Labrax (*Rudens* ii. vi. 1-6); Isbell and Madge exhibit (iv. i. 31 sqq.) the familiar eagerness to be first with good news; and even Codrus bidding Alison fetch his goose-spit (iv. ii. 17) may be reminiscent of the Latin cooks who bring such utensils on the stage. Schücking urges with much point a special resemblance of our play to the *Heautontimorumenos* in the fact that Clitopho, son of Chremes, who is there enslaved by the extravagant meretrix Bacchis, is brought to reason by the rediscovery of his sister Antiphila, exposed in infancy, on whom Chremes now settles all his property¹: we might, I think, even trace a reminiscence of Chremes' chagrin when his superior wisdom is found at fault, in Eupelas' discomfiture by Misogonus after his confident language (i. i. 153 sqq.) about what he would do in Philogonus' place.

Previous
English
Prodigal
Plays

The hope expressed in Palsgrave's preface, that his translation of *Acolastus* might stimulate English 'clerkes' to similar production, was not unfulfilled; though of the ten comedies and tragedies of the Hitchin schoolmaster Ralph Radcliff, between 1540-52, the titles, as preserved by Bale,² suggest no likeness to our type, and of Udall's 'plures comoediæ' only *Roister Doister* (? 1552) survives. But a recent discovery of Dr. F. Jenkinson shows that the Prodigal theme had been treated dramatically in England some ten years before Palsgrave's translation. In the first volume of the Malone Society's *Collections* (issued Feb., 1908) appeared a fragment of a black-letter Interlude recovered by him from a printed folio leaf that had been used in the binding of a book printed at Paris in 1542. This leaf, in the judgement of Dr. W. W. Greg, General Editor for the Society, was printed by John or by William Rastell,

¹ *Die stoffliche Beziehungen der Englischen Komödie . . .* von L. L. Schücking, Halle a. S., 1901, p. 11.

² *Centuriæ*, ed. 1557-9, viii. 98.

therefore between 1516 and 1534. The fragment, of 84 ll., is long enough to indicate much the same lines of construction as are followed in the later *Disobedient Child*. A son who has resisted his father's wish to make him 'a clarke', and has made for himself instead an imprudent marriage, is beaten by his wife and compelled by her to go round selling faggots, while she amuses herself with other admirers, including a Sir John Rose (? a priest) for whom she sews a handkerchief. A characteristic feature is the colloquy in which the humbled prodigal hears home-truths from one of his own servants, who does not recognize him.

The just-mentioned *Disobedient Child* of Thomas Ingelend is perhaps the earliest English specimen of the type that survives complete.¹ It was printed in black-letter by Thomas Colwell (without date, 'about 1560,' according to Halliwell), and its reference to 'serving the king' seems to put back its composition at least to the time of Edward VI. Its prologue announces a definite moral purpose, that of showing the misery attending the neglect of study during youth for dreams of marriage or wantonness. Allegorical figures are wanting; but 'Satan the Devil' appears, to exult over the misery he causes, and the characters figure under merely class-names, 'The Rich Man,' 'The Rich Man's Son,' 'The Young Woman,' 'The Man Cook,' 'The Woman Cook,' &c.—the last two, however, are called 'Long Tongue' and 'Blanche' in the dialogue. The action shows a son, reared in indulgence, declining to adopt a profession and determined to marry and leave his father's house. The marriage takes place at St. Alban's; but after no long experience of matrimonial joys, his wife gives him to understand that he must work for their support, and enforces her opinion by beating. He is made to carry wood, fetch water,

¹ It should be noted that Professor M. W. Wallace, in the excellent essay on the influence of Plautus on our sixteenth-century drama prefixed to his edition of *The Birthe of Hercules* (Chicago, 1903), deals in ch. v with 'The Influence from Germany', and sketches under prodigal-dramas this, and *The Nice Wanton*, *Jacob and Esau*, *Misogonus* and *The Glasse of Gouvernement*.

wash clothes; and is rated soundly the while. He can only weep and lament; and seizes the opportunity of her absence on a visit to some friends to return to his father in London, whose grief at the match appears to have been mainly prompted by the fear that the couple will quarter themselves upon himself, and who now coldly sends him back to dree his weird with his termagant spouse. The Perorator closes a somewhat dull and unimaginative piece with a repetition of the moral about training children early to study and obedience. A special point connecting it with plays like *Rebelles* and *Petriscus* is the son's report at the outset of the cruelties practised by schoolmasters on their pupils. A connexion with *Misogonus* may be traced in the headstrong marriage, the father's laments over his past indulgence, his liberality to the messenger whom he regales with venison while declining to pay his son's debts, and further in the introduction of a priest and parish-clerk, though here it is clerk, not priest, who is irregular and unpunctual.

The Nice Wanton, dated 1560 on the title-page, of unknown authorship, but possibly also by Ingelend and of earlier composition, is equally moral and even tragic in substance. It shows the sad fate attending a brother and sister, Ismael and Dalilah, who, petted by their mother Xantippe, play truant from school, meet with Iniquity, are led by him into gambling and immorality, and finally die, the sister of disease, the brother by hanging: while their irreproachable brother Barnabas, who was always neglected in childhood, is able to dissuade Xantippe from suicide and ensure Dalilah's deathbed repentance.

In addition to these should be mentioned the entry on the Stationers' Register for 1565-6 (ed. Arber, i. 300) to 'gyles godett' of 'the historye of the prodigall chylde' of which nothing more is known; and *The Historie of Jacob and Esau*, printed in black letter by Henry Bynneman, 1568, but entered on the *Stationers' Register*, 1557-8—a play which, while introducing some additional comic characters, simply follows the Bible story, and has no special points of connexion with the Education-drama other than the general opposition between the brothers, and the

taste for field-sports exhibited by the reckless Esau, which is found also in *Asolus* and *Misogonus*.

Ulpian Fulwell's piece *Like Will to Like*, title dated 1568, which Mr. Fleay has endeavoured to connect with our play, presents indeed some parallels of phrase and of minor motive—see below, Introduction (pp. 166–7, Authorship) and the Notes there referred to—but lacks the special marks of Education-drama. *The Glasse of Gouvernement* by George Gascoigne, on the other hand, which was dedicated and published in 1575, is more distinctly in the *genre* than any of those hitherto mentioned, and is perhaps more likely than any to be related to Dutch work by reason of Gascoigne's own stay in Holland in 1572–3. Yet its story of two Antwerp youths, quick-witted but morally unstable, who are drawn away from study under their tutor Gnomaticus by the allurements of Eccho a parasite and Lamia a courtesan, and who, when sent to Douai University, only make further progress in evil courses which finally bring them, the one to the gallows at Heidelberg, the other to three days' public whipping at Geneva—an end which their virtuous younger brothers are compelled to witness but can do nothing to prevent—this story has no special relation to that of *Misogonus*. It is interesting in its suggestion of the course of study followed: but its first two Acts are overburdened from a dramatic point of view by the lengthy discourses of Gnomaticus; and in its failure to adjust its matter to the needs of effective dramatic development—the striking end of the brothers is merely hurriedly reported in the last scene—suggests that Gascoigne, however successful as a translator, lacked the power needed for original dramatic construction. Its professed aim, indeed, is other than dramatic. If the statement of Christopher Barker, the publisher, is to be relied on, it was 'compiled vpon' some eight moral 'sentences set doune by mee C. B.' inculcating duty to God, the king, one's country, the ministers of the Gospel, the magistrates, one's parents, elders and self; and there is nothing to show that it was ever performed or intended for performance.

Last among English versions of the Prodigal—though it

probably preceded Gascoigne's piece—may be mentioned that performed by the English actors in Germany, and printed in the German translation of their pieces, *Englische Comoedien vnd Tragoedien*, 1620.¹ It presents the usual features: the departure spite of father's and brother's warning; the rascally Host with wife and seductive daughter, who steals by night the prodigal's purse with all his treasure; his ejection half-naked; his repulse as he begs from door to door during a famine; his poor employment on the dairy-farm of a citizen; his bitter repentance, return, and forgiveness. A feature indicating a fairly early date is the introduction, before he obtains work, of two allegorical figures, Despair and Hope; the first as Satan, offering a naked sword with which the prodigal may kill himself, a temptation combated and defeated by the rival figure, as in Skelton's *Magnyfycence* (1515-20), 2284 sqq., and Spenser's *Faerie Queene* 1. ix. 35-54.²

In rapid survey I have endeavoured to trace the affinities of *Misogonus* with ancient Roman comedy; and also with that Renaissance Education-drama which combined the forms, language, and something of the spirit of Roman comedy with Christian teaching, and especially with the story of the Prodigal. I have made no pretence at exhaustive treatment. The Latin in which the schoolmasters—Macropedius, Gnapheus, Stymmelius,

¹ The second piece in vol. i; it is reproduced in Goedeke and Tittmann's collection, bd. 13 'Deutsche Dichter des sechzehnten Jahrhunderts', SS. 45-73.

² I collect, from Schmidt, Shakespeare's definite allusions, some of which rather suggest a dramatic version than the parable itself: *Com. of Err.* iv. iii. 17 'he that goes in the calf's skin that was killed for the Prodigal', i.e. an officer with a warrant of arrest for debt; *Two Gent.* ii. iii. 4 (Launce) 'I have received my proportion, like the prodigious son'; *Merchant* ii. vi. 14-19 'How like a younker and a prodigal | The scarfed bark puts from her native bay | . . . Lean, rent and beggar'd by the strumpet wind'; 1 *Hen. IV* iv. ii. 37 'you would think that I had a hundred and fifty tatter'd prodigals, lately come from swine-keeping, from eating draff and husks'; 2 *Hen. IV* ii. i. 157 'for thy walls a pretty slight drollery, or the story of the Prodigal'; *Merry Wives* iv. v. 8 'chamber . . . painted about with the story of the Prodigal, fresh and new'; *A. Y. L. I.* i. i. 40 'Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent that I should come to such penury?' *Wint. Tale* iv. ii. 103 (Autolycus) 'he compassed a motion of the Prodigal Son, and married a tinker's wife within a mile where my land and living lies'.

Crocus—wrote, ensured a European diffusion of their work at a time when Latin was still living, the language of correspondence, of the Church, of the schools. I have said nothing of the *Comedia Pródiga* of Luis de Miranda, published at Seville 1554, wherein the travel and adventures of master and man assume a picaresque tinge reminding us of, possibly due to, the famous *Lazarillo de Tormes*, though the earliest known editions of that work only appeared, at Antwerp, Burgos, and Alcalá, the same year. And I have said nothing of what I take to be the best of all the Prodigal-plays, *Il Figliuol Prodigo* of Giovannina Cecchi (1569 or 1570) frankly modernized but not scholastic, adding much in character or motive—a tender-hearted mother, a miserly banker as father's friend, a faithful friend of the prodigal, a parasite, a rogue, a robbery, some excellent servants and countrymen—keeping the action wholly in Florence without loss of pathos, the humiliation and misery of the prodigal being transferred to the occasion of his return before the actual meeting with his father. Of neither Spanish nor Italian piece do I see any traces in *Misogonus*, though it is possible that Barjona was one of the numerous Spanish Jews, and that he or his family settled in England, probably Yorkshire, in Mary's reign.

Two points remain.

The first is the rôle assumed by Cacurgus as quack doctor and astrologer in III. iii. Professor Herford, à propos of *The Glasse of Gouvernement*, indicated Gascoigne as a kind of meeting-point of the Education-drama and the Faust-cycle with its 'tales of magicians and witches, of fools and rogues, of Grobians and Owlglasses . . . a genuine and characteristic creation of the Teutonic genius'.¹ I do not recall any magic or astrological matter in Gascoigne beyond the brief allusion to palmistry in *Supposes*, though his stay in Holland and almost certain acquaintance with the work of Dutch schoolmasters makes him a suitable point of transition to a new section of Herford's work. The junction is surely far better seen in this rôle played by Cacurgus

Cacurgus links Education-drama to the astrological cycle

¹ *Literary Relations*, &c., 1886, ff. 163-4.

in *Misogonus*, a play not published until twelve years after the *Literary Relations* appeared; while the astrological cycle itself is better represented by *The Buggbears* (first printed 1897) than by *Jack Juggler* or other examples of the English Vice. Thus, while *Supposes* represents Latin Comedy Italianized and receiving further a faint educational tincture, and *The Glasse of Gouvernement* represents Education-drama pure and simple (i. e. Latin Comedy plus a strong scholastic element, Prodigal-motive, and Christian morality); in *The Buggbears* we get Latin Comedy with a change of its motive of simple imposture to one of pretended necromancy and astrology, the whole combined from direct Latin and Italian sources with a little assistance from German work (Weier and Agrippa); while in *Misogonus* we have all three elements—Latin Comedy, Christian Education-drama, and pretended astrology as well, and the interweaving of the three appears an additional reason for assigning a later date than 1560 for the present form of the play. I have already dealt with the astrological superstition so widely prevalent in Italy. Agrippa and Nostradamus, with whom we are concerned in *Buggbears*, and who may also perhaps be appealed to here, were rather French than German, whatever they owed to Trithemius, Faustus, or Paracelsus. Agrippa's *De Vanitate Scientiarum* was Englished by James Sanford in 1569: 'An almanack and pronostication of master Mygchell Nostradamus' is entered on the *Stationers' Register* to Henry Denham in 1565-6. Even before those dates both must have been well known by repute to Englishmen; nor can England herself have lacked her travelling-quacks to feign the skill these really possessed. If, however, Barjona was the author of *Misogonus*, and if the possible German or Dutch connexion hinted at below¹ was a fact, then it would seem more natural to trace Cacurgus' rôle as quack to the tradition of the travelling Dr. John Faustus of some thirty years before. But it may be worth adding that the combination of astrological quackery with a story of a son's estrangement is made in Cecchi's *L' Ammalata* acted in Florence

¹ Introduction, p. 169, note 1.

December, 1555, and at the Carnival of 1556,¹ though never printed, so far as we know, before Tortoli's edition of 1855. Cecchi was the most conspicuous and popular representative of the *commedia erudita* during the period 1560-80; and there is at least a possibility that the répertoire of 'the Italian players that ffollowed the progresse and made pastyme fyrst at Wynsor and afterwarde at Reading' in the summer of 1574,² contained examples of the literary comedy as well as of the *commedia dell' arte*—pastoral is clearly suggested, and there is an entry 'for hier of iij devells cotes and heades'. I could point to a distinct relation, whether direct or indirect, between *L' Ammalata* and Shakespeare's *Comedy of Errors*, and to some other possible connexion between Shakespeare and Cecchi's work; *The Two Italian Gentlemen* entered on the *Stationers' Register*, November 12, 1584 (an adaptation from *Il Fedele* of Luigi Pasqualigo)³ also contains an element of witchcraft; and some quack astrology is again combined with a son's estrangement in Grazzini's *La Strega*, written before 1566, though he enjoyed nothing like Cecchi's popularity, and the piece was not printed before 1582.

It is hardly necessary to seek example for Madge's stutter or for peasants' dialect: but Hance in *Like Will to Like* (1568) furnishes a drunken stammer, and the lingo of his earlier namesake in *Welth and Helth* (pr. 1557) has recently exercised the Malone Society. The violent extraction of an old woman's tooth is the subject of one of *Scoggin's Jests*, a book entered to Thomas Colwell in the year 1565-6;⁴ and the same motive figures, as Schücking points out,⁵ in the university play *Sapientia Salomonis* v. ii (acted in 1565-6),⁶ and nearly thirty years later in Lyly's *Midas* III. ii.

¹ See Prologue to *Il Servigiale*.

² *Documents relating to the Office of the Revels*, ed. by Professor A. Feuillerat, 1908, pp. 225, 227-8 (*Materialien*, Band xxi).

³ See above, p. xxx note.

⁴ The ed. of 1626, the earliest surviving, is reprinted in W. C. Hazlitt's *Old English Jest Books*, ii. 86.

⁵ *Die stoffliche Beziehungen*, &c., p. 12, note 2.

⁶ Cf. Churchill and Keller's art. in *Shakespeare-Jahrbuch*, xxxiv. 228.

*The ribald
priest*

These features, as indeed the whole matter of the rustic dialogue in *Misogonus*, are not Italian but quite definitely English: and the same may be said of our second outstanding point, the vigorous portraiture, namely, of the rakehell priest, Sir John. There is sufficient suggestion for him in preceding English work; though his ultimate original may be German, and the tavern-scenes may owe something to German jest-books as well as to Prodigal-plays. In the Prodigal-fragment of c. 1530 we caught a glimpse of an amiable Sir John Rose, for whom handkerchiefs are considerably hemmed by a wife who has quite other treatment for her husband. The position is repeated in Heywood's *Johan Johan*, printed by William Rastell with a colophon dated 12 February, 1533-4, wherein the husband expresses with frankness his opinion of Syr Johan, the priest, as

‘a haunter of the stewes,
An ypocrite, a knave, that all men refuse,
A lyer, a wretche, a maker of stryfe’.¹

Still more noticeable is the fascinating cleric of the same name in a ballad of probably much earlier date in Shropshire dialect, *The Tale of the Basyn*, reprinted by Mr. W. C. Hazlitt,² who holds it perhaps the earliest surviving specimen of ‘burlesques on the monkish stories of enchantment’. The priest is thus described by the husband

‘Hit is a preest, men callis sir John,
Sich a felow know I non;
Off felawes he berys the bell.
Hym gode and curtesse I fynde euer moo;
He harpys and gytryns and syngs well ther-too
He wrestels and lepis, and casts the ston also.’

On the occasion of a nocturnal visit to the wife, his hands, by means of a charm imposed by another priest, the husband's brother, are glued to a certain vessel; as are likewise those of

¹ Edition by Mr. A. W. Pollard in *Representative English Comedies*, 1903, p. 72.

² *Early Popular Poetry*, iii. 42-53 (Library of Old Authors, 1866).

the wife, and of all who attempt to liberate him. Day dawns, and the priest is detained beyond the hour for matins.

‘ Ther thei daunsyd all the nyȝt, till the son con ryse ;
 The clerk rang the day-bell, as hit was his gise ;
 He knew his maisters counsell and his tre . . ise ;
 He thoȝt he was long to sey his seruyse,
 His matyns be the morow.
 Softly and stille thider he ȝede ’—

He calls his master, but himself becomes attached to the fatal basin.

‘ The godeman and the parson came in that stounde ;
 Alle that fayre feliship dawnsyng thei founde.
 The gode man seid to sir John : be cocks swete wounde,
 Thu shalle lese thine harnesse or a c pounce
 Truly thu shalle not chese.’

The priest offers money rather than be unfrocked, and the charm is loosed ; but he has to quit the country. Here we have a pretty close original for the Sir John and his clerk, and the interrupted revel, of *Misogonus*. Hazlitt gives no date for the ballad, but thinks the story is remembered by the twenty-fourth of *A C Mery Talys*, the only extant edition of which is of 1526.

Other collections such as *Skelton's Merie Tales* and *The ‘Merry Parson of Kalenborowe’* give the same picture of a disorderly and ready-tongued priest, who scandalizes his parishioners, but whose humour and resource enable him to evade the consequences of their complaints to the bishop. The only known edition of the former, printed by Thomas Colwell without date, is probably identical with that entered to him on the Stationers Register in 1566-7 : but as Skelton died in 1529 and is known to have been at Diss in Norfolk as early as 1504,¹ it seems unlikely there was none earlier. *The Parson of Kalenborowe* is considered by Professor Herford to have appeared about the end of Henry VIII's reign,² and to be an English development

¹ H. Morley, *English Writers*, vii. 180.

² *Lit. Relations*, p. 275. The only known copy is the slightly mutilated one in the Douce collection in the Bodleian (Douce, K. 94). It is in

of the German Volksbuch, *Der Pfarrer von Kalenberg*, of which the first distinct evidence is found early in the sixteenth century.¹ Neither Skelton nor the Kalenberger afford any closer suggestion for *Misogonus* than we have just cited from the ballad; but to German collections like the latter, and still more *Eulenspiegel*, the English collections such as the *Tales* of Skelton, *A C Mery Talys*, *Scoggins Jestes*, *The Sack-Full of Newes*, were clearly indebted. The original *Eulenspiegel* was Low Saxon, though the earliest surviving form is High German and published at Strasburg, 1515. From an Antwerp edition of about 1520-30 was made the English translation, *Howleglas*, printed by William Copland probably between 1548-60.² In tale 35 Howleglas discomfits a hostess who requires him to discharge his score with his best coat, by handing over the skin of her favourite dog which he has previously killed: the reader will recall the snatching of Ænophilus' coat by the hostess in *Misogonus* II. i. 25-52.³

black letter of a large character, and contains 23 fols. irregularly signed; only 2-3 fols. seem missing. It has thirteen woodcuts.

¹ It is said to have been compiled early in the fifteenth, and its historic original, Weigand von Theben, to have lived in the first half of the fourteenth; but he had a predecessor, Pfaff Amis, a century earlier, and a successor in Peter Leu a century later. See Herford, *Literary Relations*, 272-82. The Kalenberg is a chain of hills terminating in a wooded crest which overhangs the Danube some five or six miles NW. of Vienna. The name Kalenbergersdorf still marks a village at the foot. One of the tales in the English *Parson* is of his undertaking to 'fle (fly) ouer the riuer of Tonowa' (Donau).

² Herford, *Literary Relations*, 285. It was edited in 1867 by Frédéric Ouvry. The British Museum contains, besides two editions of the translation printed by Copland, fragments of an earlier one, described in the Catalogue as printed by 'J. Doesborke: Antwerp, 1510?'.
³ I collect here, as already done for the other plays, the *proverbs* or phrases I have noticed, omitting some of the most common: i. i. 79 'the like bredes the like (eche man sayd)'; 109 'He goeth farr that never tournes agayne as folke say'; 185 'Children & fooles they say can not ly'; ii. 17 'waltum and waltumes calfe'; iii. 21 'woulde haue bene thy preist'; 26 'as full of knaverie as an egge is full of meate'; 61 'ride byard'; 99 'fare well froste'; iv. 9 'yow are none of y^e hastlinges'; 10 'Ile do no more till next tyme'; 13 'lett all go a wheles'; v. 8 'the bickeringes a breeding'; ii. i. 10 'pay him oth peticote'; 12 'giue him his olde fippens'; 59 'borde you throughe nose'; ii. 3 'haue a knave betwext you'; 14 'as good as ere twangde'; 50 'Ile nether singe nor say'; 59-60 'to low for the crowe . . . to hye for the pye'

It is to these jest-books, indeed, German and English, that we must trace much of the rough horse-play, the poorly-treated motives from town- or country-life, the 'humour of filth', which hungrily furnish forth the comic banquet in so many of our early plays, forming the staple of matter between the Vice and the lower-class characters, and filling the modern with a sense of woe and desolation only equalled by the torture his ear suffers from the metrical jumble of the doggerel. Were this comic stuff of anything like the quality attained in *Misogonus* our feeling would be very different. Yet was it, we wonder, very much worse than the matter vented in Italy by the actors of the *commedia dell' arte*? Their crudities have escaped; they were never written down. Even of their *scenarii* the earliest preserved is of 1568,¹ sixty years after *La Cassaria* had charmed Ferrara and (of music); iii. 10 'the wise men of gotum'; 11 'Peter poppum'; 37 'not yet sowne all his wilde otes'; 40 'in space cometh grace'; 52 'came . . . fromth cart' (cf. II. v. 54); 55 'past whoo' (= out of hearing); 65 'A curste cowe hath shorte horns'; 66 'be good in your office' (again IV. i. 94); 69 'he that spareth the rode hates the childe'; iv. 76 'as good as brown bessye'; 79 'will ye haue a nutmugge to grate'; 96 'as round as a purr'; 102 'thinke ereye minnit seven yeare'; 194 'Iubunn lawe'; 195 'hab or nabes'; 196 'the devill & his dame go wth all'; 206 'has the Marchant a shillinge so sone to nine pence brought'; 215 'kepe thy farme'; 223 'a man or a mouse'; 277 'closse q^d. curyer'; 288 'a close carver . . . a right cocke oth kinde'; v. 9 'meddle wth your old showes'; 23 'come yow in wth your seven egges'; 24 'houlde your pease when year well frende'; 73 'Thers no mischeife as they say comonly but a preist at one end'; 82 'as sure as a clubb Naue' (cf. III. ii. 52 'as sure as a clubb'); III. i. 20 'two fooles toth tyth'; 24 'eat a bottell of hay'; 65 'tournde vp his heiles'; 69 'showe the gouse' (= shoe the goose, waste labour); 73 'an I were in your coat'; 132 'if the fair be no[t past]'; 194 'takh tale out of my mouth'; 196 'are yow nowve in your Crileson'; 197 'as thou bakst so shat brewe'; 212 'kepe in his fooles Boulte'; 253 'tale of Jacke a male'; II. 23 'a cowlinge carde'; 24 'plucke in your hornes'; 50 'but a tale of a tubb'; IV. i. 158 'as vp-right a fellowe as ere trod on netes lether'; II. 31 'fly vp toth roust wth Jacksons hens'.

¹ So Schücking, *Die stoffliche Beziehungen*, p. 14, I am not sure on what authority. Creizenach, II. 357, places the earliest clearly ascertained performance of an improvised play at Munich in that year (1568) by Orlando di Lasso and other Italians. The origin of the kind in Italy is indefinitely put about the middle of the century, some of its characteristics, such as the use of dialects and the recurrence of the same figure played by the same actor in different pieces, being already traceable in the somewhat earlier written comedies of Ruzzante and Calmo (Gaspary, II, Pt II, c. xxx, pp. 288-9). The earliest *scenari* known to have been

inaugurated the polished and prolific *commedia erudita*. Our poor English essays in humour remain, to elicit from courteous foreign critics euphemisms about their 'strongly-nationalized tone,' to fill Englishmen with shame at their barbarous brutality and witless jesting, and to strike both dumb with amazement as, within the brief space of thirty or forty years, they watch rise like an exhalation from this middenstead of filth, this chaos of clumsiness, the work, first of a spruce courtier, next of a 'mighty-mouthed inventor of harmonies', last of a large-browed considerate angel 'looking before and after', who assimilated both ere passing on to assimilate and reproduce mankind.

Our estimate of the effect of these three plays on English drama must suffer serious discount by the fact that, so far as we know, only one of them, *Supposes*, was ever printed. But regarded as a result, they offer, where so much is lost, valuable evidence of advance. They give, at least, a capital representation of Italian burgher-life, and of rustic English life fuller and closer than is to be gathered from preceding work like *Jack Juggler*, *Gammer Gurton's Needle*, or *Ralph Roister Doister*. They introduce, or enlarge English conception of, certain Latin and Italian types of character. To *Supposes*, apparently, we owe the learned doctor and elderly suitor: to *Buggbears* the pantaloon of Gremio's fashion. If braggart and parasite had already been ushered in by Udall, the parasite of *Supposes* is at

printed are those of the famous actor Flaminio Scala, who travelled in France with the company known as *I Gelosi* in 1577 and -8. A copy is in the British Museum, entitled *Il Teatro delle Favole rappresentative . . . Venetia, 1611, 4^o*, containing fifty plays, with argument to each, lists of *dramatis personæ*, dress and properties, and full details for the conduct of action and dialogue in each of the three Acts (the invariable number), but without the actual words; though Francesco Andreini, one of the *Gelosi*, in a commendatory address says Scala could have given the pieces in more extended form 'e scriuerle da verbo à verbo come s'vsa di fare'. They are indebted at innumerable points to the *commedia erudita*. Bartoli mentions as the next collection that of Basilio Locatelli, about the middle of the seventeenth century. His own collection is printed from a MS. of the eighteenth century, though some of its twenty-two pieces go back to the seventeenth. See his valuable Introduction in *Scenari inediti della Commedia dell' Arte . . . di Adolfo Bartoli . . . Firenze, 1880*.

least more faithful to the type. In Cleander and Amedeus we have our first individualized misers; in Philogano, Damon and Philogonus our first full studies of indulgent fathers: to the Sienese, to Trappola, to Cacurgus, we owe the impostor or the quack: Cacurgus, the first of our domestic Fools, is further interesting as exhibiting the actual treatment of the 'natural', and helping us to understand the privileged footing made over to his professional successor: and not only Tranio and Biondello of the *Shrew* but later servants, Launcelot Gobbo, Malvolio, Oswald, Flavius, Pisanio, may possibly owe something to contrasts of good and bad in these plays. But far the most important point is the exemplar, or at least the evidence, they afford in the matter of dramatic technique, of construction and carpentry. The gulf in this respect between them and surviving contemporary or earlier work, other than *Roister Doister*, is immense. They give, or illustrate, in comedy that lesson in form which was given in tragedy by *Gorboduc*, *Jocasta*, and *Gismond of Salern*; and they give it in a sphere more realistic, nearer to common life, and therefore more threatened with disruption by invading farce. Their constructive merits are not, indeed, equal. Where Gascoigne merely translates, Jeffere (if *Buggbears* be his) weaves and combines, and Barjona (or Rychardes) invents. Yet Gascoigne and Jeffere bring within our ken weaving and construction by masters far more skilled and polished than Barjona. The smooth, progressive, conduct; the due care for the order to be followed and machinery used; the natural transitions, the unforced yet interesting development, the little points by which dramatic action is knit up; and the exhibition of character and humour without 'setting the teeth to the leather to pull it out'; the whole art by which the spectator's interest is aroused and kept alert—this is what is here transplanted, in the work of Ariosto and Grazzini, from Italy to England. And if these detailed constructive merits are less apparent in the author of *Misogonus*; if his sentiment, too, is often conventional and his dialogue sometimes dull; yet his plot (an interesting departure from the usual Prodigal lines) evolves with smooth naturalness,

and his conduct of certain scenes (like iv. iv and v), and especially his portrayal of rustic life and character in the third and fourth Acts, exhibit, for those who will take the trouble to look past the difficulties of his text, a power of imaginative comic creation surely unequalled in any surviving English work preceding Shakespeare's. The inequality of the play seems to argue either patchwork or want of practice. If *Misogonus* be indeed one man's work and the creation of one date, we may safely credit the Prologue's modest disclaimer, and regard it as a first essay by one of high, but undeveloped, dramatic powers, which unfortunately found no further exercise.

SUPPOSES

ARGUMENT.—The following details are common in every respect to Gascoigne, and both forms of Ariosto's play: A young Sicilian, Erostrato, coming to Ferrara to study, falls in love on his arrival with Polinesta, daughter of the merchant Damon. To gratify his passion he changes name and position with his servant Dulipo, enters Damon's household in a humble capacity, and by aid of her Nurse wins his mistress, to whom he declares his real identity. Two years later her unsuspecting father purposes to bestow her on a wealthy old doctor of laws, Cleander; and Erostrato instructs his servant, who is supporting his rôle of student, to appear as rival, and match the doctor's offered dowry of two thousand ducats. Finding Damon incredulous, the supposed student induces a travelling Sieneſe to personate the absent father, Philogano of Catanea, and confirm what he has promised. But hardly is this pretended father installed in his house, than the real Philogano appears on the scene. Alarmed by reports of his son's strange seclusion of himself from his travelling fellow-countrymen, he has come from Sicily to investigate. At the feigned Erostrato's house he is confronted by the Sieneſe, who stoutly maintains himself to be Philogano from Sicily, and by the servant Dulipo, who blandly denies all knowledge of his foster-father, and for confirmation of his claim to be Erostrato appeals to the Innkeeper with whom Philogano is lodging. Driven desperate and fearing foul play, the Sicilian seeks legal remedy through the advocate Cleander. Their conference reveals the fact that the clever Dulipo is in reality Cleander's son, lost eighteen¹ years before at the capture of Otranto by the Turks, recaptured immediately by a Sicilian vessel, and bought as a child of five by Philogano. Meantime Damon, by overhearing a dispute between the Nurse and a fellow-servant (Psiteria), has come to know of his daughter's intrigue with the supposed Dulipo, whom he straitly confines. News thereof is brought to the feigned Erostrato

¹ In the prose form Ariosto, having said 'in spazio di venti anni' in i. ii, changed it to 'diciotto' in v. v, as does Gascoigne: in the verse Ariosto reads 'venti' in both places.

by the parasite Pasiphilo, who has himself overheard the colloquy between Damon and Psiteria; and the knowledge of his young master's danger determines the servant to confess all. His confession confirms Cleander's discovery, and relieves Philogano's anxiety: Damon, already informed by Polinesta of her lover's real rank, is now further consoled by the offer of marriage with a handsome settlement; and Cleander, having recovered his son, desists from his suit.

Incidental comic matter is found in the appetite of Pasiphilo—he enjoys the confidence and sparing table of Cleander, to whom he is slandered by Erostrato, but feeds also on Damon and the liberal student; in Dalio the cook and Crapino the boy, Ferrarese servants of the latter; in the gullible Sieneſe; in the foolish-wise caution of Philogano's servant, Litio; and in reflections on lawyers and custom-house officials.

TEXT.—There are three old quarto editions of Gascoigne's works, indicated in the foot-notes by the letters here affixed:—

A. *A hundreth sundrie Flowres bounde vp in one small Poesie. . . . At London, Imprinted for Richarde Smith* [a colophon p. 164 adds 'by Henrie Bynneman']. (n. d. [1572-3] Blackletter 4°.) *Supposes* is the first work given, occupying the fourth leaf (unsigned) and the immediately ensuing Bii-Kj (pp. 1-70).

B. *The Posies of George Gascoigne Esquire. Corrected, perfected, and augmented by the Authour. 1575. Tam Marti quàm Mercurio: Printed at London for Richard Smith, and are to be solde at the Northweast doore of Paules Church.* (Bl. lett. 4°.) The matter is redistributed into 'Flowers' pp. i-clx, 'Hearbes' pp. 1-173, including (pp. 1-68) *Supposes*, the title-page and prologue occupying a preceding leaf, and 'Weedes' pp. 175-290. The short treatise on metre, 'Certayne notes,' etc. (5 ff.), is added.

C. *The Whole* [some copies *The pleasauntest*] *woorkes of George Gascoigne Esquyre: Newlye compyled into one Volume, . . . London Imprinted by Abell Ieffes, dwelling in the Fore Streete, without Creeplegate, neere vnto Grub-streete. 1587.* (Bl. lett. 4°.) The place of *Supposes* is exactly as in B. 'The princelie pleasures' (pub. 1576) are added before 'Certaine notes': 'The Steele glasse' and 'The Complaint of Phylomene' (pub. together 1576), though announced in the title, appear only in some copies, with irregular pagination: 'The Glasse of Gouvernement' (pub. 1575), 'The Droome of Doomes Day' (pub. 1576), and the other works mentioned below (pp. 8-9), are not included.

Of these B furnishes the best text of our play, and the last seen by the author, who died Oct. 7, 1577. It exhibits the following

improvements on its predecessor, which certainly seem to indicate the author's hand—the addition of the date of performance, of twenty-seven marginal comments, and of three more stage-directions with enlargement of two others, the insertion in the dialogue of two words ('Nourse' I. i. 38, and 'I' III. iii. 33) and the important correction of seven others ('affects' p. 22, 'pack' p. 23, 'paused' p. 29, 'consort' p. 41, 'lyen' p. 44, 'you' p. 46, 'if' p. 52), and about twenty other slight changes for the better with two or three indifferent; against which must be set about a score of deteriorations, mostly misspellings, the only important ones being 'villainy' p. 35, 'Aneona' p. 47, 'maister' p. 50, 'bide' p. 53, 'me' p. 58, 'awayes' p. 59, 'sorowe' p. 60, 'Philogano' pp. 68, 71, and 'inuenton' p. 73.

C follows B, without any certain collation of A, and exhibits a much larger number of small changes, nearly all bad or otiose. Among the former are 'mouth' for 'mount' p. 17, 'man' for 'men' p. 30, 'it' for 'in' p. 30, 'cull' for 'cut' p. 41, 'feer' for 'for' p. 52, 'hath' for 'had' p. 66, 'me' and 'his' omitted pp. 68, 72: among the latter four transpositions and about a dozen trifling changes of words without change of sense, though it is of course conceivable that these were made from some copy of B marked by Gascoigne. The only counterbalancing merit to C's defects is an attention to the punctuation, which leads to the occasional insertion of a desirable comma, as at *prae*, p. 63.

D. Hawkins' text of the play in *The Origin of the English Drama*, Oxf. 1773 (vol. iii. pp. 1-86) is taken from C, and reproduces nearly all its errors. In ten cases he improves the punctuation, and inserts a needed prefix p. 42, as also the first in each scene, omitted in the old editions. But he omits 'very well' p. 15, a whole line p. 38, 'at' p. 61; and makes ten bad or needless changes, e. g. 'Silicia' p. 35, 'mark' p. 54, 'my' p. 59, 'better' p. 61, 'me?' p. 65. D is followed in *Anc. Brit. Drama*, vol. i.

H. Hazlitt's text in *The Complete Poems of George Gascoigne . . . in Two Volumes printed for the Roxburghe Library* M.DCCC.LXIX-LXX (vol. i. pp. 199-256) has met with cavil and is not of the most careful; but it is taken from B, and for *Supposes* is an improvement on any preceding edition, inserting six necessary (and two needless) asides, and one 'exit' p. 40, and rightly reverting to A in 'sowre' p. 60, if wrongly in omitting 'of' p. 60. He omits 'since' p. 19, reads 'this' for 'thus' p. 61, 'praesequar' for 'prae, sequar' p. 63, and follows D in 'me?' for 'me' p. 65.

My own text is that of B for word, letter, and stop: if B's

reading is relegated to footnotes, the reading of the text is A's, unless otherwise noted. Every footnote implies a collation of all five editions, e.g. 'els, C' p. 44 implies that every other edition reads 'else:' as in text. All B's verbal changes from A are noted, but of punctuation only such as might possibly affect sense. Angular brackets enclose every modern addition to the text, and distinguish new stage-directions (s.d.) or prefixes from Gascoigne's: where not otherwise noted, such additions are my own, being confined to eight asides, eight s.d. for exit and one for entry, and 'litle' p. 42. C, D, and H have all been carefully collated, and every variant of the least importance recorded.

DATE.—Acted at Gray's Inn, 1566, as the title-page of the second edition (B) first informs us. Mr. Fleay (*Biog. Chronicle*, i. 242) considers that 'St. Nicolas fast' I. iii. 1 (Dec. 26) points to a Christmas performance. Ariosto has merely 'vigilia di Santo N.', and Mr. Fleay may be right, though in any month St. Nicholas would be natural in a play written for students.

The date of the first edition, i. e. of the undated A, is to be inferred from quasi-editorial matter therein and from Gascoigne's later statement. The Printer's Address (on A ij), which alludes to *Iocasta* and *Supposes*, refers also to two letters found immediately after the title (p. 201) of F. I.'s *Aduentures*. In the first, dated 'From my lodging nere the Strande the xx of January. 1572' [-3], 'H. W.' appears as editor of the work, which he asserts to be a collection of 'verses . . . by sundrie gentlemen' made by 'my familiar friend G. T.'. 'G. T.'s' letter follows, dated 'this tenth of August, 1572', in which he speaks of 'F. I.' as the chief contributor; and 'G. T.'s' initials are affixed to various comments scattered among the ensuing poems. Professors Arber and Schelling have shown that 'H. W.' and 'G. T.' are probably a mere fiction of the real author, George Gascoigne, who, before he sailed for Holland, March 19, 1572, had left his work with the Printer, choosing anonymity because he rightly foresaw objection to the contents on grounds of licentiousness or personal satire. In his absence the book was printed and made a success. His sole authorship and responsibility may be inferred from his reprint of nearly all its contents in the somewhat expurgated second edition (B), with an 'Epistle to the reuerend Diuines' dated 'From my poore house at Waltamstow in the Forest, this last day of Ianuarie. 1574.' [-5], in which he says 'It is verie neare two yeares past, since (I beeing in Hollande . . .) the most parte of these Posies were imprinted' (sig. ¶ ii r.), and admits (sig. ¶ iii) that he 'was not vnwillinge the same shoulde bee imprinted' Gascoigne's

book, then, with *Supposes* in it, first appeared in the early months of 1573, and probably with his full sanction.

The date of the action of the play is fixed approximately at 1500 by Cleander's statement (I. ii.) that after the capture of Otranto by the Turks (1480) he proceeded to Padua and thence to Ferrara, where 'within twentie yeares' he has made 10,000 ducats. This, and the slightly different statement of v. v. that he lost his son 'eighteen yeares since', are reproduced by Gascoigne from the prose-form of the Italian, first acted at Ferrara at the carnival of 1509, the earliest dated edition being of Siena, 1523. In the later verse-form, which Gascoigne also used, the eighteen years of the second passage is changed to twenty to harmonize with the earlier statement; but Ariosto left a much more serious inconsistency in the allusion in II. i. (prose) to presents sent by 'il re Ferrante' (Ferdinand I, 1458-94) supposed still reigning at Naples c. 1500, an allusion rendered even more precise in the verse-form by the added mention of Ferdinand's daughter as the reigning duchess of Ferrara, i. e. Ercole I's Leonora, who died Oct. 11, 1493.¹ In Gascoigne the presents are sent from the duke to 'the king of Naples', and the duchess is not referred to.

AUTHORSHIP.—Announced as Gascoigne's on its title-page in all editions, including the anonymous collection of 1573.

The chief facts about Gascoigne may be briefly summarized from Mr. Sidney Lee's article in the *Dictionary of National Biography* (1890), and Professor Schelling's monograph.² Born 1530-35, son of Sir John Gascoigne of Cardington, Bedfordshire, and a descendant of Henry IV's Chief Justice of the King's Bench, he seems to have spent some time in Westmorland, to have studied at Trinity College, Cambridge, without taking a degree; and to have been entered at the Middle Temple before 1548. He was disinherited by his father for extravagance, became a student of Gray's Inn in 1555, sat as M.P. for Bedford in 1557-8 and 1558-9, travelled in England and France about 1563-4, and thereafter made acquaintance with Francis Russell, second Earl of Bedford, and Arthur, Lord Grey de Wilton. In 1566 he produced at Gray's Inn *Supposes*, closely adapted from Ariosto's *I Suppositi*; and also in the same year, in conjunction with Francis Kinwelmersh, a blank-verse tragedy, *Iocasta*, which is not a translation of Euripides' *Phænissæ* or Seneca's *Ædipus*, but a close translation from the Italian of

¹ See Mr. E. G. Gardner's *Dukes and Poets in Ferrara*, pp. 135-7, and *A King of Court Poets*, p. 326.

² *Life and Writings of George Gascoigne*, by Felix E. Schelling. (Publications of the University of Pennsylvania [1894], Ginn & Co.)

Lodovico Dolce's largely independent *Giocasta* of 1549, with some variation from the Italian in the choral odes. Some time before Oct. 27, 1568, Gascoigne married Elizabeth, widow of a London merchant named William Breton, who brought him some property and a house at Walthamstow; yet on March 19 (29, new style), 1572 he sailed for Holland to avoid his creditors and also charges of slander, manslaughter, and atheism. He narrowly escaped shipwreck, landed at Breyll, took service with the Prince of Orange, and while making enemies, won the prince's esteem and distinguished himself at the siege of Middleburg. Later he was surprised by, and surrendered to, the Spaniards, who after four months' imprisonment sent him back to England near the end of 1574. During his absence had appeared (1573) the undated anonymous collection of his work as yet produced, and caused considerable scandal. Early in 1575 he issued a revised edition under his own name. In the same year he produced his school-drama, *The Glasse of Gouvernement*; and accompanied Elizabeth on her visit to Kenilworth, where Leicester engaged him to write verses and masques, published next year (with some work by others) as *The Princely Pleasures at the Courte of Kenelworthe*. *The tale of Hemetes the heremyte*, 'pronounced' before the Queen at Woodstock, Sept. 11, 1575 seems not to have been Gascoigne's; but he made it his own by rendering it into Latin, Italian, and French, and presenting these versions with the English original to the queen in a fine script embellished with drawings as a New-Year's gift on Jan. 1, 1576, preceded by an address praying for employment.¹ Very probably, as Professor Schelling suggests, his intention was to present evidence of his competence for diplomatic employment, though it is uncertain whether any was given him. In April, 1576, he finished his satire *The Steele Glas*, in May *The Dromme of Doomesday*, in August (at London) *A delicate Diet &c.*; while on the following Jan. 1, 1577, he presented the queen with a manuscript collection of moral elegies entitled *The Griefe of Joye* (unpublished till Hazlitt's edition), as witness 'how the interims and vacant houres of those daies which I spent this somer in your

¹ His language in this address is quite opposed to his authorship of the English. 'Loricus,' a knight who figures in the tale, appears again in Sir Henry Lee's entertainment given to Elizabeth at Quarendon, near Aylesbury, in August 1592, which entertainment being found in a volume in the possession of one Henry Ferrers, Nichols (*Progresses of Eliz.* vol. iii) attributed it to George Ferrers, who had composed something at Kenilworth this same year of *The tale*, 1575. Elsewhere I have thought the Quarendon work might possibly be Lyly's; but though the euphuism of *The tale* is even more marked I do not claim it for him.

service haue byn bestowed. Surely, Madame, the leaves of this pamphlet have passed with mee in all my perilles, neither coulde any daies travaille so tyre mee but that the night had some conference with my restles (and yet worthles) Muze'. Spite of some ill-health and much literary production, it seems very possible he had been abroad; and also that he was the 'George Gaston' who was with the English merchants in their 'house' at Antwerp during its sack by the Spaniards, Oct. 1576, the 'George Gascoigne' who bore letters thence to the Queen on Nov. 21 and received 'xxl.' in payment therefor, and the author of the pamphlet *The Spoyle of Antwerpe* 'written the 25th day of November, 1576,' the rapid composition of which while the details were fresh in his mind would sufficiently account for some modification of his wonted manner. In the autumn of 1577 he visited his friend, George Whetstone, at Stamford, and died in his house on Oct. 7, praying his son William (according to Whetstone's 'reporte') to discharge his debt of service to the Queen,

'beyond desartes who still rewardes bestowes.'

SIGLA

The text is always that of 1575 (Q¹), for word and letter and stop, unless otherwise noted. Every verbal departure from *A* is noted, as also every change of punctuation that could affect sense. See, further, top of p. 6, above.

A = Q¹ 1572-3.

B = Q² 1573.

C = Q² 1587.

D = Hawkins, ed. 1773, in his *Origin of the English Drama*, vol. iii.

H = Hazlitt's text, vol. i. pp. 196 sqq.

'Before' and 'after' refer to additions, not substitutions or transpositions.

'Next' refers only to editions subsequent to that symbolized by the letter to which it is attached.

The spelling given of a variant is not always the same for editions other than the first reported.

S V P P O S E S :
A Comedie written in
the Italian tongue by Ario-
sto, Englished by George Gas-
coygne of Grayes Inne
Esquire,
and there presented.
1566.

The names of the Actors.

BALIA, the Nurse.	10
POLYNESTA, the yong woman.	
CLEANDER, the Doctor, suter to <i>Polynesta</i> .	
PASYPHILO, the Parasite.	
CARION, the Doctors man.	
DVLYPO, fayned seruant and louer of <i>Polynesta</i> .	15
EROSTRATO, fayned master and suter to <i>Polynesta</i> .	
DALIO & } seruantes to fayned <i>Erostrato</i> .	
CRAPYNO }	
SCENÆSE, a gentleman stranger.	
PAQUETTO & } his seruantes.	20
PETRUCIO }	
DAMON, father to <i>Polynesta</i> .	
NEUOLA, and two other his seruants.	
PSYTERIA, an olde hag in his house.	
PHYLOGANO, a Scycilian gentleman, father to <i>Erostrato</i> .	25
LYTIO, his seruant.	
FERRARESE, an Inkeeper of <i>Ferrara</i> .	

The Comedie presented as it were
in *Ferrara*.

The Prologue or argument.

I Suppose you are assembled here, supposing to reape the
fruite of my trauayles: and to be playne, I meane presently
to presente you with a Comedie called Supposes: the verye
name wherof may peraduenture driue into euery of your heades 5
a sundry Suppose, to suppose the meaning of our supposes.
Some percase will Suppose we meane to occupie your eares
with sophisticall handling of subtile Suppositions. Some other
wil suppose we go about to discipher vnto you some queint
conceiptes, which hitherto haue bene onely supposed as it were 10
in shadowes: and some I see smyling as though they supposed
we would trouble you with the vaine suppose of some wanton
Suppose. But vnderstand, this our Suppose is nothing else but
a mystaking or imagination of one thing for an other. For you
shall see the master supposed for the seruant, the seruant for the 15
master: the freeman for a slaue, and the bondslaue for a free-
man: the stranger for a well knowen friend, and the familiar
for a stranger. But what? I suppose that euen already you
suppose me very fonde, that haue so simply disclosed vnto you
the subtilties of these our Supposes: where otherwise in deede 20
I suppose you shoulde haue hearde almoste the laste of our
Supposes, before you coulde haue supposed anye of them
arighte. Let this then suffice.

6 Suppose, *ABH*: suppose, *CD* 6 to suppose *ADH*: to suppose, *BC*

Supposes.

Actus primus. Scena 1.

BALIA, *the Nurse.* POLYNESTA, *the yong woman.*

Here is nobody, come foorth *Polynesta*, let vs looke about, to be sure least any man heare our talke: for I thinke within the house the tables, the planks, the beds, the portals, yea and the cupbords them selues haue eares.

Pol. You might as well haue sayde, the windowes and the 5 doores: do you not see howe they harken?

Ba. Well you iest faire, but I would aduise you take heede, I haue bidden you a thousande times beware: you will be spied one day talking with *Dulippo*.

Pol. And why should I not talke with *Dulippo*, as well as with 10 any other, I pray you?

Ba. I haue giuen you a wherfore for this why many times: but go too, followe your owne aduise till you ouerwhelme vs all with soden mishappe.

Pol. A great mishappe I promise you: marie Gods blessing 15 on their heart that sette suche a brouche on my cappe.

Ba. Well, looke well about you: a man would thinke it were inough for you secretly to reioyce, that by my helpe you haue passed so many pleasant nightes together: and yet by my trouth I do it more than halfe agaynst my will, for I would rather you 20 had settled your fansie in some noble familie, yea and it is no small grieve vnto me, that (reiecting the suites of so many nobles and gentlemen) you have chosen for your darling a poore seruaunt of your fathers, by whome shame and infamie is the best dower you can looke for to attayne.

25

Po. And I pray you whome may I thanke but gentle nourse? that continually praying him, what for his personage, his curtesie, and aboue all, the extreme passions of his minde, in fine you would neuer cease till I accepted him, delighted in him, and at length desired him with no lesse affection, than he earst 30 desired me.

Ba. I can not denie, but at the beginning I did recommede him vnto you (as in deede I may say that for my selfe I haue a pitiful heart) seeing the depth of his vnbridled affection, and that continually he neuer ceased to fill mine eares with lament- 35 able complaynts.

Po. Nay rather that he filled your pursse with bribes and rewards, Nourse.

Ba. Well you may iudge of Nourse as you liste. In deede I haue thought it alwayes a deede of charitie to helpe the 40 miserable yong men, whose tender youth consumeth with the furious flames of loue. But be you sure if I had thought you would haue passed to the termes you now stand in, pitie nor pencion, peny nor pater noster shoulde euer haue made Nurse once to open hir mouth in the cause.

Po. No of honestie, I pray you, who first brought him into my chamber? who first taught him the way to my bed but you? fie Nourse fie, neuer speake of it for shame, you will make me tell a wise tale anone. 45

Ba. And haue I these thanks for my good wil? why then 50 I see wel I shall be counted the cause of all mishappe.

Po. Nay rather the author of my good happe (gentle Nourse) for I would thou knewest I loue not *Dulipo*, nor any of so meane estate, but haue bestowed my loue more worthily than thou deemest: but I will say no more at this time. 55

Ba. Then I am glad you haue changed your minde yet.

Po. Nay I neither haue changed, nor will change it.

Ba. Then I vnderstande you not, how sayde you?

Po. Mary I say that I loue not *Dulipo*, nor any suche as he, and yet I neither haue changed nor wil change my minde. 60

Ba. I can not tell, you loue to lye with *Dulipo* very well: this geare is Greeke to me: either it hangs not well together, or I am very dull of vnderstanding: speake plaine I pray you.

Po. I can speake no plainer, I haue sworne to y^e contrary.

Ba. Howe? make you so deintie to tell it Nourse, least she 65 shoulde reueale it? you haue trusted me as farre as may be, (I may shewe to you) in things that touche your honor if they were knowne: and make you strange to tell me this? I am sure it is but a trifle in comparison of those things wherof heretofore you haue made me priuie. 70

Po. Well, it is of greater importance than you thinke Nourse: yet would I tell it you vnder condition and promise that you shall not tell it agayne, nor giue any signe or token to be suspected that you know it.

Ba. I promise you of my honestie, say on. 75

Po. Well heare you me then: this yong man whome you haue alwayes taken for *Dulipo*, is a noble borne *Sicilian*, his right name *Erostrato*, sonne to *Philogano*, one of the worthiest men in that countrey.

Ba. How *Erostrato*? is it not our neighbour, whiche —? 80

Po. Holde thy talking nourse, and harken to me, that I may explaine the whole case vnto thee. The man whome to this day you haue supposed to be *Dulipo*, is (as I say) *Erostrato*, a gentleman that came from *Sicilia* to studie in this Citie, & euen at his first arriuall met me in the street, fel enamored 85 of me, & of suche vehement force were the passions he suffred, that immediatly he cast aside both long gowne and bookes, & determined on me only to apply his study. And to the end he might the more cōmodiously bothe see me and talke with me, he exchanged both name, habite, clothes and 90 credite with his seruāt *Dulipo* (whom only he brought with him out of *Sicilia*) and so with the turning of a hand, of *Erostrato* a gentleman, he became *Dulipo* a seruing man, and soone after sought seruice of my father, and obteyned it.

61 very well *om. D*

80 which—? *DH*: whiche? *ABC*

* The . . . supposes *B rest*

Ba. Are you sure of this?

95

Po. Yea out of doubt : on the other side *Dulippo* tooke vpon him the name of *Erostrato* his maister, the habite, the credite, bookes, and all things needefull to a studente, and in shorte space profited very muche, and is nowe esteemed as you see.

Ba. Are there no other *Sicylians* heere : nor none that passe this way, which may discouer them ?

Po. Very fewe that passe this way, and fewe or none that tarrie heere any time.

Ba. This hath been a straunge aduenture : but I pray you howe hang these thinges together ? that the studente whom you say to be the seruant, and not the maister, is become an earnest suter to you, and requireth you of your father in mariage ?

Po. That is a pollicie deuised betweene them, to put Doctor Dotipole out of conceite : the olde dotarde, he that so instantly dothe lye vpon my father for me. But looke where he comes, as God helpe me it is he, out vpon him, what a luskie yonker is this ? yet I had rather be a Noonne a thousande times, than be combred with suche a Coystrell.

Ba. Daughter you haue reason, but let vs go in before he come any neerer.

115

Polynesta goeth in, and Balya stayeth a little whyle after, speaking a worde or two to the doctor, and then departeth.

Scena 2.

CLEANDER, *Doctor.*

PASIPHILLO, *Parasite.*

BALYA, *Nourse.*

W Ere these dames heere, or did mine eyes dazil ?

Pa. Nay fyr heere were *Polynesta* and hir nourse.

Cle. Was my *Polynesta* heere ? alas I knewe hir not.

Ba. *<aside>* He muste haue better eyesight that shoulde marry

109 Dotipoll *CD*
I these] there *A*

111 luskie *all*
4 *<aside>* *H*

yonker *D*

112 had I *CD*

your *Polynesta*, or else he may chaunce to ouersee the best poynt in his tables sometimes.

Pa. Syr it is no maruell, the ayre is very mistie too day. I my selfe knew hir better by hir apparell than by hir face.

Cle. In good fayth and I thanke God I haue mine eye sighte goode and perfit, little worse than when I was but twentie yeres olde.

Pa. How can it be otherwise? you are but yong.

Cle. I am fiftie yeres olde.

Pa. (*aside*) He telles ten lesse than he is.

Cle. What sayst thou of ten lesse? 15

Pa. I say I woulde haue thoughte you tenne lesse, you looke like one of sixe and thirtie, or seuen and thirtie at the moste.

Cle. I am no lesse than I tell.

Pa. You are like inough too liue fiftie more: shewe me 20 your hande.

Cle. Why is *Pasiphilo* a Chiromancer?

Pa. What is not *Pasiphilo*? I pray you shewe mee it a little.

Cle. Here it is. 25

Pa. O how straight and intracte is this line of life? you will liue to the yeres of *Melchisedech*.

Cle. Thou wouldest say, *Methusalem*.

Pa. Why is it not all one?

Cle. I perceiue you are no very good Bibler *Pasiphilo*. 30

Pa. Yes sir an excellent good Bibbeler, specially in a bottle: Oh what a mounte of Venus here is? but this lighte serueth not very well, I will beholde it an other day, when the ayre is clearer, and tell you somewhat, peraduenture to your contentation. 35

Cle. You shal do me great pleasure: but tell me, I pray thee *Pasiphilo*, whome doste thou thinke *Polynesta* liketh better, *Erostrato* or me?

8 know *CD* 14 (*aside*) *II* 31 Bibler *A* 32 mount *CD*,
the latter noting 'Perhaps mount'

Pa. Why? you out of doubt: She is a gentlewoman of a noble minde, and maketh greater accompte of the reputation 40 she shall haue in marrying your worship, than that poore scholer, whose birthe and parentage God knoweth, and very fewe else.

Cle. Yet he taketh it vpon him brauely in this country.

Pa. Yea, where no man knoweth the contrarie: but let him 45 braue it, bost his birth, and do what he can, the vertue and knowledge that is within this body of yours, is worth more than all the countrey he came from.

Cle. It becommeth not a man to praise him selfe: but in deede I may say, (and say truely,) that my knowledge hath 50 stooode me in better steade at a pinche, than coulde all the goodes in the worlde. I came out of *Otranto* when the Turkes wonne it, and first I came to *Padua*, after hither, where by reading, counsailing, and pleading, within twentie yeares I haue gathered and gayned as good as ten thousande Ducats. 55

Pa. Yea mary, this is the righte knowledge: Philosophie, Poetrie, Logike, and all the rest, are but pickling sciences in comparison to this.

Cle. But pyckling in deede, whereof we haue a verse:

The trade of Lawe doth fill the boystrous bagges, 60
They swimme in silke, when others royst in ragges.

Pa. O excellent verse, who made it? *Virgil*?

Cle. *Virgil*? tushe it is written in one of our gloses.

Pa. Sure who soeuer wrote it, the morall is excellent, and worthy to be written in letters of golde. But too the purpose: 65 I thinke you shall neuer recouer the wealth that you loste at *Otranto*.

Cle. I thinke I haue dubbed it, or rather made it foure times as much: but in deed, I lost mine only sonne there, a childe of fiae yeres old. 70

Pa. O great pitie.

An
other
su-
pose.*

39 Why you, *H*
63 glosses *D*

44 the *A* 57 pigling *CD*
* An other suppose *B* rest

61 other *CD*

Cle. Yea, I had rather haue lost al the goods in y^e world.

Pa. Alas, alas: by God and grafts of suche a stocke are very gayson in these dayes.

Cle. I know not whether he were slayne, or the Turks toke 75 him and kept him as a bond slaue.

Pa. Alas, I could weepe for compassion, but there is no remedy but patience, you shall get many by this yong damsell with the grace of God.

Cle. Yea, if I get hir.

80

Pa. Get hir? why doubt you of that?

Cle. Why? hir father holds me off with delayes, so that I must needes doubt.

Pa. Content your selfe sir, he is a wise man, and desirous to place his Daughter well: he will not be too rashe in hys 85 determination, he will thinke well of the matter: and lette him thinke, for the longer he thinketh, the more good of you shall he thinke: whose welth? whose vertue? whose skill? or whose estimation can he compare to yours in this Citie?

Cle. And hast thou not tolde him that I would make his 90 Daughter a dower of two thousand Ducates?

Pa. Why, euen now, I came but from thence since.

Cle. What said he?

Pa. Nothing, but that *Erostrato* had profered the like.

Cle. *Erostrato*? how can he make any dower, and his father 95 yet aliue?

Pa. Thinke you I did not tell him so? yes I warrāt you, I forgot nothing that may further your cause: and doubte you not, *Erostrato* shal neuer haue hir vnlesse it be in a dreame.

Cle. Well gentle *Pasiphilo*, go thy wayes and tell *Damon* 100 I require nothing but his daughter: I wil none of his goods: I shal enrich hir of mine owne: & if this dower of two thousand Ducates seem not sufficiēt, I wil make it fūe hundreth more, yea a thousand, or what so euer he will demaūd rather

72 haue *B rest* 73 graffes *CD* 74 geason *CDH* 85 his]
 hio *C* 92 since *om. H* 98 and *AD*: & *B* (erased *Br. Mus. copy*)
CH 99 not,] not *C*

thē faile: go to *Pasiphilo*, shew thy selfe frēdly in working 105
this feate for me: spare for no cost, since I haue gone thus
farre, I wilbe loth to be out bidden. Go.

Pa. Where shall I come to you againe?

Cle. At my house.

Pa. When? 110

Cle. When thou wilt.

Pa. Shall I come at dinner time?

Cle. I would byd thee to dinner, but it is a Saincts euen
which I haue euer fasted.

Pa. *<aside>* Faste till thou famishe. 115

Cle. Harke.

Pa. *<aside>* He speaketh of a dead mans faste.

Cle. Thou hearest me not.

Pa. *<aside>* Nor thou vnderstandest me not.

Cle. I dare say thou art angrie I byd the not to dinner: but 120
come if thou wilt, thou shalt take such as thou findest.

Pa. What? think you I know not where to dine?

Cle. Yes *Pasiphilo* thou art not to seeke.

Pa. No be you sure, there are enowe will pray me.

Cle. That I knowe well enough *Pasiphilo*, but thou canst not 125
be better welcome in any place than to me, I will tarrie for thee.

Pa. Well, since you will needes, I will come.

Cle. Dispatch then, and bring no newes but good.

Pa. *<aside>* Better than my rewarde by the rood.

Cleander exit, Pasiphilo restat.

Scena iij.

PASIPHILLO. DVLIPO.

O Miserable couetous wretche, he findeth an excuse by
S. Nicolas fast, bicause I should not dine with him, as
though I should dine at his owne dishe: he maketh goodly
feasts I promise you, it is no wonder though hee thinke me

105 to] to, *DH* 115 *<aside>* *H* 122 What? *ABH*: What *C*:
What, *D* 4 no wonder, though *D*: no wonder, though, *H*

bounde vnto him for my fare: for ouer and besides that his
 prouision is as skant as may be, yet there is great difference
 betweene his diet and mine. I neuer so much as sippe of the
 wine that he tasteth, I feede at the bordes ende with browne
 bread: Marie I reach always to his owne dishe, for there are no
 more but that only on the table. Yet he thinks that for one ¹⁰
 such dinner I am bound to do him al the seruice that I can,
 and thinks me sufficiently rewarded for all my trauell, with one
 suche festiuall promotion. And yet peradventure some men
 thinke I haue great gaines vnder him: but I may say and
 sweare, that this dosen yeere I haue not gayned so muche in ¹⁵
 value as the points at my hose (whiche are but three with
 codpeece poynt and al): he thinkes that I may feede vpon his
 fauour and faire wordes: but if I could not otherwise prouide
 for one, *Pasiphilo* were in a wyse case. *Pasiphilo* hath mo
 pastures to passe in than one, I warrant you: I am of housholde ²⁰
 with this scholer *Erostrato*, (his riuale) as well as with *Domine*
Cleander: nowe with the one, and then with the other, according
 as I see their Caters prouide good cheere at the market: and
 I finde the meanes so to handle the matter, that I am welcome
 too bothe. If the one see me talke with the other, I make him ²⁵
 beleue it is to harken newes in the furtherance of his cause:
 and thus I become a broker on bothe sides. Well, lette them
 bothe apply the matter as well as they can, for in deede I will
 trauell for none of them bothe: yet will I seeme to worke
 wonders on eche hande. But is not this one of *Damons* ³⁰
 seruants that commeth foorth? it is: of him I shall vnderstand
 where his master is. Whither goeth this ioyly gallant?

Du. I come to seeke some body that may accompany my
 Master at dinner, he is alone, and woulde fayne haue good
 company. 35

Pa. Seeke no further, you coulde neuer haue found one
 better than me.

Du. I haue no commission to bring so many.

Pa. How many? I will come alone.

Du. How canst thou come alone, that hast continually a 40
legion of rauening wolues within thee?

Pa. Thou doest (as seruants commonly doe) hate al that loue
to visite their maisters.

Du. And why?

Pa. Because they haue too many teeth as you thinke. 45

Du. Nay bicause they haue to many tongues.

Pa. Tõgues? I pray you what did my tõgue euer hurt you?

Du. I speake but merily with you *Pasiphilo*, goe in, my
maister is ready to dine.

Pa. What? dineth he so earely? 50

Du. He that riseth early, dineth early.

Pa. I would I were his man, maister doctor neuer dineth till
noone, and how dilicately then God knoweth. I wil be bolde
to goe in, for I count my selfe bidden.

Du. You were best so. *Pasiphilo intrat. Dul. restat.* 55

Hard hap had I when I first began this vnfortunate enter-
prise: for I supposed the readiest medicine to my miserable
affects had bene to change name, clothes, & credite with my
seruant, & to place my selfe in *Damons* seruice: thinking that
as sheuering colde by glowing fire, thirst by drinke, hunger 60
by pleasant repasts, and a thousande suche like passions finde
remedie by their contraries, so my restlesse desire might haue
founded quiet by continuall contemplation. But alas, I find
that only loue is vnsaciable: for as the flie playeth with the
flame till at last she is cause of hir owne decay, so the louer 65
that thinketh with kissing and colling to content his vnbrideled
apetite, is cõmonly seene the only cause of his owne consump-
tion. Two yeeres are now past since (vnder the colour of
Damons seruice) I haue bene a sworne seruant to *Cupid*: of
whom I haue receiued as much fauour & grace as euer man 70
founded in his seruice. I haue free libertie at al times to
behold my desired, to talke with hir, to embrace hir, yea (be it

39 How (*i. e.* Why) all
B rest 58 effectes *A*

55 do *hef.* so *CD* *Pasiphilo . . . restat*

spoken in secrete) to lie with hir. I reape the fruites of my
 desire: yet as my ioyes abounde, euen so my paines encrease.
 I fare like the couetous man, that hauing all the world at will, 75
 is neuer yet content: the more I haue, the more I desire.
 Alas, what wretched estate haue I brought my selfe vnto, if
 in the ende of all my farre fetches, she be giuen by hir father
 to this olde doting doctor, this buzard, this bribing villaine, that
 by so many meanes seeketh to obtain hir at hir fathers hãds? 80
 I know she loueth me best of all others, but what may that
 preuaile when perforce she shalbe cõstrained to marie another?
 Alas, the pleasant tast of my sugred ioyes doth yet remaine so
 perfect in my remẽbrance, that the least soppe of sorow seemeth
 more soure thã gal in my mouth. If I had neuer knowne 85
 delight, with better contentatiõ might I haue passed these
 dreadful dolours. And if this olde *Mumpsimus* (whom the
 pockes consume) should win hir, then may I say, farewell the
 pleasant talke, the kind embracings, yea farewell the sight of
 my *Polynesta*: for he like a ielouse wretch will pen hir vp, that 90
 I thinke the birdes of the aire shall not winne the sighte of
 hir. I hoped to haue caste a blocke in his waie, by the meanes
 that my seruaunt (who is supposed to be *Erostrato*, and with
 my habite and credite is wel esteemed) should proffer himself
 a suter, at the least to counteruaile the doctors proffers. But 95
 my maister knowing the wealth of the one, and doubting the
 state of the other, is determined to be fed no longer with faire
 wordes, but to accept the doctor, (whom he right well knoweth)
 for his sonne in law. Wel, my seruant promised me yesterday
 to deuise yet againe some newe conspiracie to driue maister 100
 doctor out of conceite, and to laye a snare that the foxe himselfe
 might be caughte in: what it is, I knowe not, nor I saw him not
 since he went about it: I will goe see if he be within, that at
 least if he helpe me not, he maye yet prolong my life for this
 once. But here commeth his lackie: ho Iack pack, where is 105
Erostrato?

*Here must Crapine be comming in with a basket and a
 sticke in his hand.*

105 pack *B* rest: heark *A*

*Scena .iiij.*CRAPINO *the Lackie.*

DVLIPO.

*E*Rostrato? mary he is in his skinne.*Du.* Ah hooreson boy, I say, howe shall I finde *Erostrato*?*Cra.* Finde him? howe meane you, by the weeke or by the yeere? 5*Du.* You cracke halter, if I catche you by the eares, I shall make you answere me directly.*Cra.* In deede?*Du.* Tarry me a little.*Cra.* In faith sir I haue no leisure. 10*Du.* Shall we trie who can runne fastest?*Cra.* Your legges be longer than mine, you should haue giuen me the aduauntage.*Du.* Go to, tell me where is *Erostrato*?*Cra.* I left him in the streete, where he gaue me this Casket, 15
(this basket I would haue sayde) and bad me beare it to *Dalio*, and returne to him at the Dukes Palace.*Du.* If thou see him, tell him I must needes speake with him immediatly: or abide awhyle, I will go seeke him my selfe, rather than be suspected by going to his house. 20*Crapino departeth, and Dulipo also: after Dulipo cometh in agayne seeking Erostrato.**Finis Actus. I.**Actus .ij. Scena .j.*

DVLIPO.

EROSTRATO.

I Thinke if I had as many eyes as *Argus*, I coulde not haue sought a man more narrowly in euery streete and euery by lane, there are not many Gentlemen, scholers, nor Marchauntes

in the Citie of *Ferara*, but I haue mette with them, excepte him :
peraduenture hee is come home an other way : but looke where 5
he commeth at the last.

Ero. In good time haue I spied my good maister.

Du. For the loue of God call me *Dulipo* (not master,) main-
tayne the credite that thou haste hitherto kepte, and let me
alone. 10

Ero. Yet sir let me sometimes do my duetie vnto you,
especially where no body heareth.

Du. Yea, but so long the Parat vseth to crie knappe in
sporte, that at the last she calleth hir maister knaue in earnest :
so long you will vse to call me master, that at the last we shall 15
be heard. What newes?

Ero. Good.

Du. In deede?

Ero. Yea excellent, we haue as good as won the wager.

Du. Oh, how happie were I if this were true? 20

Ero. Heare you me, yesternight in the euening I walked out,
and founde *Pasiphilo*, and with small entreating I had him home
to supper, where by suche meanes as I vsed, he became my great
friend, and tolde me the whole order of our aduersaries deter-
mination : yea and what *Damon* doth intende to do also, and 25
hath promised me that frō time to time, what he can espie he
will bring me word of it.

Du. I can not tel whether you know him or no, he is not to
trust vnto, a very flattering and a lying knaue.

Ero. I know him very well, he can not deceiue me : and this 30
that he hath told me I know must needes be true.

Du. And what was it in effect?

Ero. That *Damon* had purposed to giue his daughter in
marriage to this doctor, vpō the dower that he hath profered.

Du. Are these your good newes? your excellent newes? 35

Ero. Stay a whyle, you will vnderstande me before you
heare me.

Du. Well, say on.

11 Yet] But *CD*

13 knap *CD*

* Another suppose *BH* only

Ero. I answered to that, I was ready to make hir the lyke dower.

40

Du. Well sayde.

Ero. Abide, you heare not the worst yet.

Du. O God, is there any worsse behinde?

Ero. Worsse? why what assurance coulde you suppose that I might make without some speciall consent from *Philogano* my 45 father?

Du. Nay you can tell, you are better scholer than I.

Ero. In deede you haue lost your time: for the books that you tosse now a dayes, treat of smal science.

Du. Leaue thy iesting, and proceede.

50

Ero. I sayd further, that I receyued letters lately from my father, whereby I vnderstoode that he woulde be heere very shortly to performe all that I had profered: therefore I required him to request *Damon* on my behalf, that he would stay his promise to the doctor for a fournight or more.

55

Du. This is somewhat yet, for by this meanes I shal be sure to linger and liue in hope one fournight longer: but, at the fournights ende when *Philogano* commeth not, how shall I then do? yea and though he came, howe may I any way hope of his consent, when he shall see, that to follow this amorous enterprise, 60 I haue set aside all studie, all remembraunce of my duetie, and all dread of shame. Alas, alas, I may go hang my selfe.

Ero. Comforte your selfe man, and trust in me: there is a salue for euery sore, and doubt you not, to this mischeefe we shall finde a remedie.

65

Du. O friend reuiue me, that hitherto since I first attempted this matter haue bene continually dying.

Ero. Well harken a while then: this morning I tooke my horse and rode into the fieldes to solace my self, and as I passed the foorde beyonde *S. Anthonies* gate, I met at the foote of the 70 hill a gentleman riding with two or three men: and as me thought by his habite and his lookes, he should be none of the wisest. He saluted me, and I him: I asked him from whence he came,

55, 57 fournight A: fortnight C

and whither he would? he answered that he had come from *Venice*, then from *Padua*, nowe was going to *Ferrara*, and so to 75 his countrey, whiche is *Scienna*: As soone as I knewe him to be a *Scenese*, sodenly lifting vp mine eyes, (as it were with an admiration) I sayd vnto him, are you a *Scenese*, and come to *Ferrara*? why not, sayde he: quoth I (halfe and more with a trembling voyce) know you the daunger that should ensue if you be knowne 80 in *Ferrara* to be a *Scenese*? he more than halfe amased, desired me earnestly to tell him what I ment.

Du. I vnderstande not wherto this tendeth.

Ero. I beleeeue you: but harken to me.

Du. Go too then.

85

Ero. I answered him in this sorte: Gentleman, bycause I haue heretofore founde very curteous entertaynement in your countrey, (beeing a studēt there,) I accompt my self as it were bounde to a *Scenese*: and therefore if I knewe of any mishappe towards any of that countrey, God forbid but I should disclose 90 it: and I maruell that you knewe not of the iniurie that your countreyemen offered this other day to the Embassadors of Counte *Hercules*.

Du. What tales he telleth me: what appertayne these to me?

Ero. If you will harken a whyle, you shall finde them no tales, 95 but that they appertayne to you more than you thinke for.

Du. Foorth.

Ero. I tolde him further, these Ambassadors of Counte *Hercules* had dyuers Mules, Waggens, and Charettes, ladē with diuers costly iewels, gorgeous furniture, & other things which 100 they caried as presents, (passing that way) to the king of *Naples*: the which were not only stayd in *Sciene* by the officers whom you cal Customers, but serched, ransacked, tossed & turned, & in the end exacted for tribute, as if they had bene the goods of a meane marchaunt.

105

Du. Whither the diuell wil he? is it possible that this geare

77-8 as . . . admiration I *A* 78 *Ferrara B* 79 I (*C* : I (, *B* :
I, *A* 91 knowe *A* 93, 98-9 Countie *Hercule A* : County
Hercules CD 94, 106 *Du.*] *Du.* [aside] *H* 101 way to *A*
103 Customers *all*

appertaine any thing to my cause? I finde neither head nor foote in it.

Ero. O how impaciet you are: I pray you stay a while.

Du. Go to yet a while then.

110

Ero. I proceeded, that vpon these causes the Duke sent his Chauncelor to declare the case vnto the Senate there, of whome he had the moste vncurteous answere that euer was heard: whervpon he was so enraged with all of that countrey, that for reuenge he had sworne to spoyle as many of them as euer should 115 come to *Ferara*, and to sende them home in their dublet and their hose.

Du. And I pray thee how couldest thou vpon the sudden deuise or imagine suche a lye? and to what purpose?

Ero. You shall heare by and by a thing as fitte for our purpose, as any could haue happened.

Du. I would fayne heare you conclude.

Ero. You would fayne leape ouer the stile, before you come at the hedge: I woulde you had heard me, and seene the gestures that I enforced to make him beleue this.

125

Du. I beleue you, for I knowe you can counterfet wel.

Ero. Further I sayde, the duke had charged vpon great penalties, that the Inholders and vitlers shoulde bring worde dayly of as many *Sceneses* as came to their houses. The gentleman bee- ing (as I gessed at the first) a mã of smal *sapientia*, when he 130 heard these newes, would haue turned his horse an other way.

Du. By likelyhoode he was not very wise when hee would beleue that of his countrey, which if it had bene true euery man must needs haue knowen it.

Ero. Why not? when he had not beene in his countrey for 135 a moneth paste, and I tolde him this had hapned within these seuen dayes.

Du. Belike he was of small experience.

Ero. I thinke, of as litle as may be: but beste of all for our purpose, and good aduenture it was, that I mette with such an 140 one. Now harken I pray you.

107 appertaineth *A*128 victualers *D*141 you] thee *A*

Du. Make an ende I pray thee.

Ero. He, as I say, when he hard these words, would haue turned the bridle: and I fayning a countenance as though I were somewhat pensiue and carefull for him, paused a while, & 145 after with a great sighe saide to him: Gentleman, for the curtesie that (as I said) I haue found in your countrey, & bicause your affaires shall be the better dispatched, I will finde the meanes to lodge you in my house, and you shal say to euery mã, that you are a *Sicilian* of *Cathanea*, your name *Philogano*, father to me 150 that am in deede of that countrey and citie, called here *Erostrato*. And I (to pleasure you) will (during your abode here) do you reuerence as you were my father.

Du. Out vpon me, what a grosse hedded foole am I? now I perceiue whereto this tale tendeth. 155

Ero. Well, and how like you of it?

Du. Indifferently, but one thing I doubt.

Ero. What is that?

Du. Marie, that when he hath bene here twoo or three dayes, he shal heare of euery man that there is no such thing betwene 160 the Duke and the Towne of *Sciene*.

Ero. As for that let me alone, I doe entertaine and will entertaine him so well, that within these two or three daies I will disclose vnto him all the whole matter, and doubt not but to bring him in for performance of as much as I haue promised to 165 *Damon*: for what hurte can it be to him, when he shall binde a strange name and not his owne?

Du. What, thinke you he will be entreated to stande bounde for a dower of two thousand Ducates by the yeere?

Ero. Yea why not, (if it were ten thousande) as long as he is 170 not in deede the man that is bound?

Du. Well, if it be so, what shall we be the neerer to our purpose?

Ero. Why? when we haue done as much as we can, how can we doe any more? 175

Du. And where haue you left him?

145 paused] passed A

Ero. At the Inne, bicause of his horses: he and his men shall lie in my house.

Du. Why brought you him not with you?

Ero. I thought better to vse your aduise first.

180

Du. Well, goe take him home, make him all the cheere you can, spare for no cost, I will allowe it.

Ero. Content, looke where he commeth.

Du. Is this he? goe meete him, by my trouthe he lookes euen lyke a good soule, he that fisheth for him, mighte bee sure to 185
catche a cods heade: I will rest here a while to discipher him.

Erostrato espieth the Scenese and goeth towards him:

Dulipo standeth aside.

Scena .ij.

The SCENESE. PAQVETTO & PETRVCIO his seruāts.

EROSTRATO.

HE that trauaileth in this worlde passeth by many perilles.

An
other
su-
pose.*

Pa. You saye true sir, if the boate had bene a little more laden this morning at the ferrie, wee had bene all drowned, for I thinke, there are none of vs that could haue swomme.

Sc. I speake not of that.

5

Pa. O you meane the foule waye that we had since wee came from this *Padua*, I promise you, I was afraide twice or thrice, that your mule would haue lien fast in the mire.

Sc. Jesu, what a blockehead thou art, I speake of the perill we are in presently since we came into this citie.

10

Pa. A great peril I promise you, that we were no sooner ariued, but you founde a frende that brought you from the Inne. and lodged you in his owne house.

177 man *CD* s.D. Petruchio *D* Paqvetto . . . seruāts *B* rest :
Favmlvs [for Famulus] his seruaunt *A* 1 in] it *C* 2 *Pa. B* rest :
Fa. A and throughout scene * An . . . suppose *B* rest 12 but]
than *A*

Sc. Yea marie, God rewarde the gentle yong man that we mette, for else we had bene in a wise case by this time. But ¹⁵ haue done with these tales, and take you heede, & you also sirra, take heede that none of you saie we be *Sceneses*, and remember that you call me *Philogano* of *Cathanea*.

Pa. Sure I shal neuer remember these outlādish words, I could well remember *Haccanea*. 20

Sc. I say, *Cathanea*, and not *Haccanea*, with a vengeance.

Pa. Let another name it then when neede is, for I shall neuer remember it.

Sc. Then holde thy peace, and take heede thou name not *Scene*. 25

Pa. Howe say you, if I faine my selfe dum as I did once in the house of *Crisobolus*?

Sc. Doe as thou thinkest best: but looke where commeth the gentleman whom we are so much bounde vnto.

Ero. Welcome, my deare father *Philogano*. 30

Sc. Gramercie my good sonne *Erostrato*.

Ero. That is well saide, be mindefull of your tounge, for these *Ferareses* be as craftie as the Deuill of hell.

Sc. No, no, be you sure we will doe as you haue bidden vs.

Ero. For if you should name *Scene* they would spoile you ³⁵ immediatly, and turne you out of the towne, with more shame, than I woulde shoulde befall you for a thousande Crownes.

Sc. I warant you, I was giuing thē warning as I came to you, and I doubt not but they will take good heede.

Ero. Yea and trust not the seruauntes of my housholde to far, ⁴⁰ for they are *Ferareses* all, and neuer knew my father, nor came neuer in *Sicilia*: this is my house, will it please you to goe in? I will follow.

They goe in.

Dulipo tarieth and espieth the Doctor comming in with his man.

* A . . . suppose *B* rest

41-2 neuer came *CD*

*Scena .iiij.**DVLIPPO alone.*

THis geare hath had no euill beginning, if it continue so and fall to happie ende. But is not this the silly Doctor with the side bonet, the doting foole, that dare presume to become a suter to such a peerlesse Paragone? O how couetousnesse doth blind the common sort of men. *Damon* more desirous 5 of the dower, than mindfull of his gentle & gallant daughter, hath determined to make him his Sonne in law, who for his age may be his father in law: and hath greater respect to the abundance of goods, than to his owne naturall childe. He beareth well in minde to fill his owne purse, but he litle remembreth that his 10 daughters purse shalbe continually emptie, vnlesse Maister Doctor fill it with double ducke egges. Alas: I iest and haue no ioy, I will stand here aside and laugh a litle at this lobcocke.

*Dulippo espieth the Doctor and his man comming.**Scena .iiij.**CARION the doctors man. CLEANDER. DVLIPPO.*

MAister, what the Diuel meane you to go seeke guesstes at this time of the day? the Maiors officers haue dined ere this time, which are alway the last in the market.

Cle. I come to seeke *Pasiphilo*, to the ende he may dine with mee.

Ca. As though sixe mouthes and the cat for the seuenth, bee not sufficient to eate an harlotrie shotterell, a pennieworth of cheese, and halfe a score spurlings: this is all the dainties you haue dressed for you and your familie.

Cle. Ah greedie gut, art thou afearde thou shalt want?

Ca. I am afearde in deede, it is not the first time I haue founde it so.

3 dare] dares dares C: dares D
C: shotrel D

Scena .iiij. om. CD

7 shottrel

Du. *<aside>* Shall I make some sporte with this gallant? what shall I say to him?

Cle. Thou arte afearde belike that he will eate thee and the 15 rest.

Ca. Nay, rather that he will eate your mule, both heare and hyde.

Cle. Heare and hyde? and why not flesh and all?

Ca. Bicause she hath none. If she had any flesh, I thinke 20 you had eaten hir your selfe by this time.

Cle. She may thanke you then, for your good attendãce.

Ca. Nay she may thanke you for your small allowance.

Du. *<aside>* In faith now let me alone.

Cle. Holde thy peace drunken knaue, and espie me *Pasiphilo*. 25

Du. *<aside>* Since I can doe no better, I will set such a staunce betweene him and *Pasiphilo*, that all this towne shall not make them friendes.

Ca. Could you not haue sent to seeke him, but you must come your selfe? surely you come for some other purpose, for 30 if you would haue had *Pasiphilo* to dinner, I warant you he would haue taried here an houre since.

Cle. Holde thy peace, here is one of *Damons* seruaunts, of him I shall vnderstand where he is: good fellow art not thou one of *Damons* seruaunts? 35

Du. Yes sir, at your knamandement.

Cle. Gramercie, tell me then, hath *Pasiphilo* bene there this day or no?

Du. Yes sir, and I thinke he be there still, ah, ah, ah.

Cle. What laughest thou? 40

Du. At a thing, that euey man may not laugh at.

Cle. What?

Du. Talke, that *Pasiphilo* had with my master this day.

Cle. What talke I pray thee?

Du. I may not tell it. 45

Cle. Doth it concerne me?

Du. Nay I will say nothing.

13 [*aside*] *H* * An . . . suppose *B* rest

36 knamandement *all*

Cle. Tell me.

Du. I can say no more.

Cle. I woulde but knowe if it concerne mee, I pray thee 50
tell mee.

Du. I would tell you, if I were sure you would not tell it
again.

Cle. Beleue me I will kepe it close: *Carion* giue vs leaue a
litle, goe aside. 55

Du. If my maister shoulde know that it came by me, I were
better die a thousand deaths.

Cle. He shall neuer know it, say on.

Du. Yea, but what assurance shall I haue?

Cle. I lay thee my faith and honestie in paune. 60

Du. A pretie paune, the fulkers will not lend you a farthing
on it.

Cle. Yea, but amongst honest mē it is more worth than
golde.

Du. Yea marie sir, but where be they? but will you needes 65
haue me tell it vnto you?

Cle. Yea I pray thee if it any thing appertaine to me.

Du. Yes it is of you, and I would gladly tell it you, bicause
I would not haue suche a man of worship so scorned by a
villaine ribaulde. 70

Cle. I pray thee tell me then.

Du. I will tell you so that you will sweare neuer to tell it to
Pasiphilo, to my maister, nor to any other bodie.

Ca. *(aside)* Surely it is some toye deuised to get some money
of him. 75

Cle. I thinke I haue a booke here.

Ca. *(aside)* If he knew him as well as I, he woulde neuer
goe aboute it, for he may as soone get one of his teeth from his
iawes with a paire of pinchers, as a pennie out of his purse with
such a conceite. 80

Cle. Here is a letter wil serue the turne: I sweare to thee by
the contents hereof neuer to disclose it to any man.

Du. I will tell you, I am sorie to see how *Pasiphilo* doth abuse you, perswading you that alwayes he laboureth for you, where in deede, he lieth on my maister continually, as it were 85 with tooth and naile for a straunger, a scholer, borne in *Sicilia* they call him *Roscus* or arskisse, he hathe a madde name I can neuer hit vpon it.

Cle. And thou recknest it as madly: is it not Erostrato?

Du. That same, I should neuer haue remembred it: and the 90 villaine speaketh al the euill of you that can be deuised.

Cle. To whom?

Du. To my maister, yea and to *Polynesta* hirselse sometimes.

Cle. Is it possible, Ah slaue, and what saith he? 95

Du. More euill than I can imagine: that you are the miserablest and most nigardly man that euer was.

Cle. Sayeth *Pasiphilo* so by me?

Du. And that as often as he commeth to your house, he is like to die for hunger, you fare so well. 100

Cle. That the Deuill take him else.

Du. And that you are the testiest man, & moste diuers to please in the whole worlde, so that he cannot please you vnlesse he should euen kill himselfe with continuall paine.

Cle. O deuilish tong. 105

Du. Furthermore, that you cough continually and spit, so that a dogge cannot abide it.

Cle. I neuer spitte nor coughe more than thus, who, who, and that but since I caughte this murre, but who is free from it?

Du. You saye true sir, yet further he sayth, your arme holes 110 stincke, your feete worse than they, and your breathe worst of all.

Cle. If I quite him not for this geare.

Du. And that you are bursten in the cods.

Cle. O villaine, he lieth, and if I were not in the streete thou 115 shouldest see them.

86 *Silicia D* 90 same, *ADH*: same *BC* 91 villaine *AC rest*:
villany *B* 102 diuers *all* 108 thus] this *CD* 114 bursen *A*

Du. And he saith, that you desire this yong gentlewoman, as much for other mens pleasure as for your owne.

Cle. What meaneth he by that?

Du. Peraduenture that by hir beautie, you woulde entice many 120 yong men to your house.

Cle. Yong men? to what purpose?

Du. Nay, gesse you that.

Cle. Is it possible that *Pasiphilo* speaketh thus of me?

Du. Yea, and much more.

125

Cle. And doth *Damon* beleue him?

Du. Yea, more than you would thinke: in such sort, that long ere this, he woulde haue giuen you a flat repulse, but *Pasiphilo* intreated him to continue you a suter for his aduantage.

130

Cle. How for his aduantage?

Du. Marie, that during your sute he might still haue some rewarde for his great paines.

Cle. He shall haue a rope, and yet that is more than he deserueth: I had thought to haue giuen him these hose when 135 I had worne them a little nearer, but he shall haue a. &c.

Du. In good faith sir, they were but loste on him. Will you anything else with me sir?

Cle. Nay, I haue heard to much of thee already.

Du. Then I will take my leaue of you.

140

Cle. Farewell, but tell me, may I not know thy name?

Du. Sir, they call me Foule fall you.

Cle. An ill fauored name by my trouthe: arte thou this countreyman?

Du. No sir, I was borne by a castle mē cal Scabbe catch 145 you: fare you well sir. *<Exit>*

Cle. Farewel. Oh, God how haue I bene abused? what a spokesman? what a messanger had I prouided?

Car. Why sir, will you tarie for *Pasiphilo* till we die for hunger?

150

128 ere] yer C
144 countrey man AH

136 a. &c AB: a, &c CDH

140 will I CD

Clì. Trouble me not, that the Deuill take you both.

Car. These newes what so euer they be, like him not.

Cle. Art thou so hungrie yet? I pray to God thou be neuer satisfied.

Car. By the masse no more I shal as long as I am your seruauunt. 155

Cle. Goe with mischaunce.

Car. Yea, and a mischiefe to you, and to al such couetous wretches.

Finis Actus .2.

Actus .iiij. Scena .j.

DALIO *the cooke.* CRAPINE *the lackie.* EROSTRATO, DVLIPO.

BY that time we come to the house, I truste that of these xx. Begges in the basket we shall find but very few whole. But it is a folly to talke to him. What the deuill, wilt thou neuer lay that sticke out of thy hande? he fighteth with the dogges, beateth the beares, at euerie thing in the streate he findeth occasion to 5
tarie: if he spie a slipstring by the waye such another as himself, a Page, a Lackie or a dwarfe, the deuill of hell cannot holde him in chaynes, but he will be doing with him: I cannot goe two steppes, but I muste looke backe for my yonker: goe to halter sicke, if you breake one egge I may chance breake, &c. 10

Cra. What will you breake? your nose in mine &c?

Da. Ah beast.

Cra. If I be a beast, yet I am no horned beast.

Da. Is it euen so? is the winde in that doore? If I were vn-
loden I would tel you whether I be a horned beast or no. 15

Cra. You are alway laden either with wine or with ale.

Dal. Ah spitefull boy, shall I suffer him?

Cra. Ah cowardely beast, darest thou strike and say neuer a woorde?

157 a *bef.* mischaunce CDH s.D. Crapino H 6 way, CDH
9 yonker CD 9-10 halter sacke A 10 breake, &c.] breake. A
11 &c] arse A 14-15 vnladen all 16 laden all

Dal. Well, my maister shall know of this geere, either he shall 20
redresse it, or he shall lose one of vs.

Ero- *Cra.* Tel him the worst thou canst by me.

stra. & *Ero.* What noise, what a rule is this?

Du. ex *Cra.* Marie sir, he striketh mee bicause I tell him of his
impro- swearing. 25

Dal. The villaine lieth deadly, he reuiles me bicause I bid him
make hast.

Ero. Holla : no more of this. *Dalio*, doe you make in a readi-
nesse those Pigeons, stock Doues, and also the breast of Veale :
and let your vessell be as cleare as glasse against I returne, that 30
I may tell you which I will haue roasted, & which boyled. *⟨Exit*
Dalio⟩ *Crapine*, lay downe that basket and followe me. Oh
that I could tell where to finde *Pasiphilo*, but looke where he
commeth that can tell me of him.

Dulipo *Dul.* What haue you done with *Philogano* your father? 35
is es-

piet by *Ero.* I haue left him within, I would faine speake with *Pasi-*
Ero- *philo*, can you tell me where he is?

strato. *Du.* He dined this day with my maister, but whether he went
from thence I know not, what would you with him?

Ero. I woulde haue him goe tell *Damon* that *Philogano* my 40
father is come and ready to make assurance of as much as he
wil require. Now shall I teach maister doctor a schole point,
he trauaileth to none other end but to catche *Cornua*, and he
shall haue them, for as old as he is, and as many subtilties as he
hath learned in the law, he can not goe beyond me one ace. 45

Du. O deere friend, goe thy wayes seeke *Pasiphilo*, finde him
out, and conclude somewhat to our contentation.

Ero. But where shall I finde him?

Du. At the feasts if there be any, or else in the market with
the poulters or the fishmongers. 50

Ero. What should he doe with them?

Du. Mary he watcheth whose Caters bie the best meat. If any
bie a fat Capon, a good breast of Veale, fresh Samon or any suche

22 *Cra* . . . me, om. *D* 38 whether all 44 them; *D* 46 wayes,
CDH 50 poulterers *D*

good dishe, he followeth to the house, and either with some newes, or some stale iest he will be sure to make himselfe a geast.

Ero. In faith, and I will seeke there for him.

Du. Then muste you needes finde him, and when you haue done I will make you laughe.

Ero. Whereat?

Du. At certaine sport I made to day with master doctor. 60

Ero. And why not now?

Du. No it asketh further leysure, I pray thee dispatche, and finde out *Pasiphilo* that honest man.

Dulipo tarieth. Erostrato *(with Crapino)* goeth out.

Scena .ij.

DVLIPO, alone.

THIS amorous cause that hãgeth in cõtrouersie betwene *Domine doctor* & me, may be compared to thẽ that play at primero: of whõ some one peraduẽture shal leese a great sum of money before he win one stake, & at last halfe in anger shal set vp his rest: win it: & after that another, another, & another, till at last he draw the most part of the money to his heape: y^e other by litle & litle stil diminishing his rest, til at last he be come as neere the brinke, as earst y^e other was: yet again peraduẽture fortune smiling on him, he shal as it were by peece meale, pull out the guts of his fellows bags, & bring him barer than he himselfe was tofore, & so in play continue stil, (fortune fauoring now this way, now y^t way) til at last the one of thẽ is left with as many crosses as God hath brethren. O howe often haue I thoughte my selfe sure of the vpper hande herein? but I triumphed before the victorie. And then how ofte againe haue I thoughte the fiele loste? Thus haue I beene tossed nowe ouer, nowe vnder, euen as fortune list to whirle the wheele, neither sure to winne nor certayne to loose the wager. And this practise that

54 other *CD*
3 some *om. CD*

55 guest *CD*
17 wherle *A*

S.D. Eros . . . out *B rest*

nowe my seruante hath deuised, although hitherto it hath not succeeded amisse, yet can I not count my selfe assured of it: for 20 I feare still that one mischance or other wyll come and turne it topsie turuie. But looke where my mayster commeth.

Damon comming in, espieth Dulipo and calleth him.

Scena .iiij.

DAMON. DVLIPO. NEVOLA, and two mo seruants.

D^{Vlipo.}

Du. Here sir.

Da. Go in and bid *Neuola* and his fellowes come hither that I may tell them what they shall goe about, and go you into my studie: there vpon the shelve you shall find a roule of writings 5 which Iohn of the Deane made to my Father, when he solde him the Grange ferme, endorced with bothe their names: bring it hither to me.

Du. It shall be done sir. *<Exit>*

Da. Go, I wil prepare other maner of writings for you thã you 10 are aware of. O fooles that trust any mã but themselues now adaies: oh spiteful fortune, thou doest me wrong I thinke, that from the depth of Hell pitte thou haste sente mee this seruante to be the subuersion of me and all mine. Come hither sirs, and heare what I shal say vnto you: go into my studie, where you 15 shall finde *Dulipo*, step to him all at once, take him and (with a corde that I haue laide on the table for the nonce) bind him hande and foote, carie him into the dungeon vnder the stayres, make faste the dore & bring me the key, it hangeth by vpon a pin on the wall. Dispatche and doe this geare as priuily as you can: 20 and thou *Neuola* come hither to me againe with speede.

Ne. Well I shall. *<Exit with servants>*

Da. Alas how shall I be reuenged of this extreme despise? if I punishe my seruante according to his diuelishe deserts, I shall heape further cares vpon mine owne head: for to suche detest- 25

6 deane CD
20 Dispatch, CDH

9 [Dul. ex.] H
22 Well] Well sir A

* Thé . . . in B rest

able offences no punishment can seeme sufficient, but onely death
 and in such cases it is not lawful for a man to be his owne caruer.
 The lawes are ordeyned, and officers appoynted to minister iustice
 for the redresse of wrongs: and if to the potestates I complayne
 me, I shall publishe mine owne reproche to the worlde. Yea, 30
 what should it preuayle me to vse all the punishments that can
 be deuised? the thing once done can not be vndone. My
 daughter is defloured, and I vtterly dishonested: how can I then
 wype that blot off my browe? and on whome shall I seeke
 reuenge? Alas, alas I my selfe haue bene the cause of all these 35
 cares, and haue deserued to beare the punishment of all these mis-
 happes. Alas, I should not haue committed my dearest darling
 in custodie to so carelesse a creature as this olde Nurse: for we
 see by common prooffe, that these olde women be either peeuishe,
 or pitifull: either easily enclined to euill, or quickly corrupted 40
 with bribes and rewards. O wife, my good wife (that nowe lyst
 colde in the graue) now may I well bewayle the wante of thee,
 and mourning nowe may I bemone that I misse thee: if thou
 hadst liued (suche was thy gouernement of the least things) that
 thou wouldest prudently haue provided for the preservation of 45
 this pearle. A costly iewell may I well accompte hir, that hath
 been my cheefe comforte in youth, and is nowe become the coro-
 siue of mine age. O *Polynesta*, full euill hast thou requited the
 clemencie of thy carefull father: and yet to excuse thee gittlesse
 before God, and to condemne thee giltie before the worlde, I can 50
 count none other but my wretched selfe the caytife and causer of
 all my cares. For of al the dueties that are requisite in humane
 lyfe, onely obedience is by the parents to be required of the childe:
 where on y^e other side the parents are bound, first to beget them,
 then to bring thē forth, after to nourish them, to preserue them 55
 from bodily perils in the cradle, from daunger of soule by godly
 education, to matche them in consort enclined to vertue, too banish
 them all ydle and wanton companie, to allow them sufficiente for
 their sustentation, to cut off excesse the open gate of sinne, sel-

33 I *BCH* only (as the *Ital.*)
 57 consort *B* rest: comfort *A*

40 to *bef.* pitifull *A*
 59 cut] cull *C*

51 self, *D*

dome or neuer to smile on them vnlesse it be to their encourage- 60
ment in vertue, and finally, to prouide them mariages in time
cōuenient, lest (neglected of vs) they learne to sette either to
much or to litle by thēselues. Fīue years are past since I might
haue maied hir, when by cōtinuall excuses I haue prolonged it
to my owne perdition. Alas, I shoulde haue considered, she is 65
a collop of my owne flesh: what shold I think to make hir a
princesse? Alas alas, a poore kingdome haue I now caught to
endowe hir with: It is too true, that of all sorowes this is the
head source and chiefe fountaine of all furies: the goods of the
world are incertain, the gaines <little> to be reioyced at, and 70
the losse not greatly to be lamented: only the children cast away,
cutteth the parents throate with the knife of inward care, which
knife will kill me surely, I make none other accompte.

Damons seruants come to him againe.

Scena .iiij.

NEVOLA. DAMON. PASIPHILLO.

SIr, we haue done as you badde vs, and here is the key.
Da. Well, go then *Neuola* and seeke master *Casteling* the
iayler, he dwelleth by S. Antonies gate, desire him too lend me
a paire of the fetters he vseth for his prisoners, and come againe
quickly.

Ne. Well sir.

Da. Heare you, if he aske what I would do with them, say
you cã not tell, and tell neither him nor any other, what is be-
come of *Dulipo*.

Damon goeth out.

<*Ne.*> I warant you sir. Fye vpon the Deuill, it is a thing 10
almost vnpossible for a man nowe a dayes to handle money, but
the mettall will sticke on his fingers: I maruelled alway at this
fellowe of mine *Dulipo*, that of the wages he receiued, he could
maintaine himselfe so brauely apparelled, but nowe I perceiue

An
other
sup-
pose.*

68 endue *A*
Damon . . . out *B* rest

69 head source, *D*: head-source *II* 9 s.d.
* An . . . suppose *B* rest 10 *Ne. D*

the cause, he had the disbursing and receipt of all my masters 15
 affaires, the keys of the granarie, *Dulippo* here, *Dulippo* there, in
 fauoure with my maister, in fauoure with his daughter, what
 woulde you more, he was *Magister factotum*: he was as fine as
 the Crusadoe, and wee silly wretches as course as canuas: wel,
 behold what it is come to in the ende, he had bin better to haue 20
 done lesse.

Pa. Thou saist true *Neuola*, he hath done to much in deed.

Ne. From whence comest thou in the deuils name?

Pa. Out of the same house thou camest from, but not out of
 the same dore. 25

Ne. We had thought thou hadst bene gone long since.

Pa. When I arose from the table, I felte a rumbling in my
 belly, whiche made me runne to the stable, and there I fell on
 sleepe vppon the strawe, and haue line there euer since: And
 thou whether goest thou? 30

Ne. My master hath sent me on an errand in great hast.

Pa. Whether I pray thee?

Ne. Nay I may not tell: Farewell. *<Exit>*

Pa. As though I neede any further instructions: O God what
 newes I heard euē now, as I lay in the stable: O good *Erostrato* 35
 and pore *Cleander*, that haue so earnestly strouen for this damsel,
 happie is he that can get hir I promise you, he shall be sure of
 mo than one at a clap that catcheth hir, eyther Adam or Eue
 within hir belie. Oh God, how men may be deceiued in a woman?
 who wold haue beleueed the contrary but that she had bin a vir- 40
 gin? aske the neighbours and you shall heare very good report
 of hir: marke hir behauiors & you would haue iudged hir very
 maydenly: seldome seene abroade but in place of prayer, and
 there very deuout, and no gaser at outwarde sightes, no blaser
 of hir beautie aboue in the windowes, no stale at the doore for 45
 the bypassers: you would haue thought hir a holy yong woman.
 But muche good doe it *Domine Doctor*, hee shall be sure to lacke

16 granair all in AC rest, om. B 18 fac totum ACD
 29 line ABCII: lay'd D * An . . . suppose B rest, opposite l. 38 C
 36 strouen all 47 it you A

no CORNE in a deare yere, whatsoeuer he haue with hir else: I beshrewe me if I let the mariage any way. But is not this the old scabbed queane that I heard disclosing all this geere to hir master, as I stode in the stable ere now? it is shee. Whither goeth *Psiteria*?

Pasiphilo espieth Psiteria comming.

Scena .v.

PSITERIA, PASIPHILLO.

TO a Gossip of myne heereby.

Pa. What? to tattle of the goodly stirre that thou keptst concerning *Polynesta*.

Ps. No, no: but how knew you of that geere?

Pa. You tolde me.

Ps. I? when did I tell you?

Pa. Euen now when you tolde it to *Damon*, I both sawe you and heard you, though you saw not me: a good parte I promise you, to accuse the poore wenche, kill the olde man with care, ouer and besides the daunger you haue brought *Dulipo* and the Nurse vnto, and many moe, fie, fie.

Ps. In deed I was to blame, but not so much as you think.

Pa. And how not so muche? did I not heare you tell?

Ps. Yes, But I will tell you how it came to passe: I haue knowen for a great while, that this *Dulipo* and *Polynesta* haue lyen together, and all by the meanes of the nurse: yet I held my peace, and neuer tolde it. Now this other day the Nurse fell on scolding with me, and twyce or thryce called me drunken olde whore, and suche names that it was too badde: and I called hir baude, and tolde hir that I knew well enoughe howe often she had brought *Dulipo* to *Polynestas* bed: yet all this while I thought not that anye body had heard me, but it befell cleane contrarye: for my maister was on the other side of the wall, and heard all

48 els, C
beene A: lain CD

11 fie, fie, fie. D

14 Yea CD

16 lyen BH:

our talke, wherevpon he sent for me, and forced me to confesse
all that you heard.

25

Pas. And why wouldest thou tell him? I woulde not for. &c.

Ps. Well, if I had thought my maister would haue taken it so,
he should rather haue killed me.

Pas. Why? how could he take it?

Ps. Alas, it pitieth me to see the poore yong woman how she 30
weepes, wailes, and teares hir heare: not esteming hir owne life
halfe so deare as she doth poore *Dulipos*: and hir father, he
weepes on the other side, that it would pearce an hart of stone
with pitie: but I must be gone.

Pas. Go that the gunne poulder consume thee olde trotte. 35

Finis Actus. 3.

Actus .iiij. Scena .j.

EROSTRATO fained.

W^Hat shall I doe? Alas what remedie shall I finde for my
ruefull estate? what escape, or what excuse may I now
deuise to shifte ouer our subtile supposes? for though to this
day I haue vsurped the name of my maister, and that without
checke or controll of any man, now shal I be openly discyphred, 5
and that in the sight of euery man: now shal it openly be knowen,
whether I be *Erostrato* the gentleman, or *Dulipo* the seruaunt.
We haue hitherto played our parts in abusing others: but now
commeth the man that wil not be abused, the right *Philogano* the
right father of the right *Erostrato*: going to seke *Pasiphilo*, and 10
hearing that he was at the water gate, beholde I espied my fellowe
Litio, and by and by my olde maister *Philogano* setting forth his
first step on land: I to fuge and away hither as fast as I could
to bring word to the right *Erostrato*, of his right father *Philogano*,
that to so sodaine a mishap some subtile shift might be vpō the 15

26 for, &c. *CDH* 28 me? *A* 35 *Pas.* [aside] *H* Go, *C*:
Go:—*D*: Go: *H* thee *BH*: the *ACD* s.D. 3.] tertij. *CD*
13 to fuge *all* 15 vpō] on *CD*

sodaine deuised. But what can be imagined to serue the turne, although we had monethes respite to beate oure braines about it, since we are commöly knowen, at the least supposed in this towne, he for *Dulipo*, a slaue & seruant to *Damon*, & I for *Erostrato* a gentleman & a student? But beholde, runne *Crapine* to 20 yonder olde woman before she get within the doores, & desire hir to call out *Dulipo*: but heare you? if she aske who would speake with him, saye thy selfe and none other.

Erostrato espieth Psiteria comming, and sendeth his lackey to hir.

Scena .ij.

CRAPINE. PSITERIA. EROSTRATO *fained.*

Honest woman, you gossip, thou rotten whore, hearest thou not olde witche?

Ps. A rope stretche your yong bones, either you muste liue to be as old as I, or be hanged while you are yong.

Cra. I pray thee loke if *Dulipo* be within.

Ps. Yes that he is I warrant him. 5

Cra. Desire him then to come hither and speake a word with me, he shall not tarie.

Ps. Content your selfe, he is otherwise occupied.

Cra. Yet tell him so gentle girle.

Ps. I tell you he is busie. 10

Cra. Why is it such a matter to tell him so, thou crooked Crone?

Ps. A rope stretche you marie.

Cra. A pockes eate you marie. 15

Ps. Thou wilt be hanged I warāt thee, if thou liue to it.

Cra. And thou wilt be burnt I warant thee, if the canker consume thee not.

Ps. If I come neere you hempstring, I will teache you to sing sol fa.

17 a *bes.* monethes A

ii. 19 you] nowe A

20

Cra. Come on, and if I get a stone I will scare crows with you.

Ps. Goe with a mischiefe, I thinke thou be some deuill that woulde tempte me. *〈Exit〉*

Ero. *Crapine*: heare you? come away, let hir goe with a vengeance, why come you not? Alas loke where my maister *Phylogano* commeth: what shall I doe? where shall I hide me? he shall not see me in these clothes, nor before I haue spoken with the right *Erostrato*.

Erostrato espyeth *Phylogano* comming, and runneth about to hide him.

Scena .iiij.

PHILOGANO. FERRARESE the *Inne keper*. LITIO a *seruant*.

Honest man it is euen so: be you sure there is no loue to be compared like the loue of the parents towards their children. It is not long since I thought that a very waightie matter shoulde not haue made me come out of *Sicilia*, and yet now I haue taken this tedious toyle and trauaile vpon me, only to see my sonne, and to haue him home with me.

Fer. By my faith sir, it hath ben a great trauaile in dede, and to much for one of your age.

Phi. Yea be you sure: I came in companie with certaine gentlemen of my countrey, who had affaires to dispatche as far as to *Ancona*, from thence by water too *Rauenna*, and from *Rauenna* hither, continually against the tide.

Fer. Yea & I think y^t you had but homly lodging by y^e way.

Phi. The worst y^t euer man had: but that was nothing to the stirre that y^e serchers kept with me when I came aborde y^e ship: Jesus how often they vntrussed my male, & ransaked a litle capcase that I had, tossed & turned al that was within it, serched my bosome, yea my breeches, y^t I assure you I thought they

Fer. It is commendable in a man to loue his childrē, but to be so tender ouer them is more womanlike?

Phi. Well, I confesse it is my fault: and yet I will tell you 55
another cause of my comming hither, more waightie than this.
Diuers of my countrey haue bene here since hee came hither,
by whome I haue sente vnto him, and some of thē haue bene
thrice, some foure or fūe times at his house, and yet could neuer
speake with him. I feare he applies his studie so, that he will 60
not leese the minute of an houre from his booke. What, alas,
he might yet talke with his cōuntrymen for a while: he is a yong
man, tenderly brought vp, and if he fare thus cōtinually night
& day at his booke, it may be enough to driue him into a
frenesie. 65

Fer. In dede, enough were as good as a feast. Loe you sir
here is your sonne *Erostratoes* house, I will knocke.

Phi. Yea, I pray you knocke.

Fer. They heare not.

Phi. Knocke againe. 70

Fer. I thinke they be on slepe.

Ly. If this gate were your Grandefathers soule, you coulde not
knocke more softly, let me come: ho, ho, is there any body
within?

Dalio commeth to the wyndowe, and there maketh them
answere.

Scena .iiij.

DALIO the cooke. *FERARESE* the inholder. *PHILOGANO.*
LITIO his man.

WHat deuill of hell is there? I thinke hee will breake the
gates in peeces.

Li. Marie sir, we had thoughte you had beene on sleepe
within, and therefore we thought best to wake you: what doth
Erostrato? 5

Da. He is not within.

54 womanlike. *CD*

Phi. Open the dore good fellow I pray thee.

Da. If you thinke to lodge here, you are deceiued I tell you, for here are guestes enowe already.

Phi. A good fellow, and much for thy maisters honesty by our Ladie : and what guestes I pray thee ?

Da. Here is *Philogano* my maisters father, lately come out of *Sicilia*.

An-
other
sup-
pose.*

Phi. Thou speakest truer thã thou arte aware of, he will be, by that time thou hast opened the dore : open I pray thee hartily. 15

Da. It is a small matter for me to open the dore, but here is no lodging for you, I tell you plaine, the house is full.

Phi. Of whome ?

Da. I tolde you : here is *Philogano* my maisters father come from *Cathanea*. 20

Phi. And when came he ?

Da. He came three houres since, or more, he alighted at the Aungell, and left his horses there : afterwarde my maister brought him hither.

Phi. Good fellow, I thinke thou hast good sport to mocke mee. 25

Da. Nay, I thinke you haue good sporte to make me tary here, as though I haue nothing else to doe : I am matched with an vnruyle mate in the kitchin. I will goe looke to him another while.

Phi. I thinke he be drunken. 30

Fer. Sure he semes so : see you not how redde he is about the gilles ?

Phi. Abide fellow, what *Philogano* is it whome thou talkest of ?

Da. An honest gentlemã, father to *Erostrato* my maister.

Phi. And where is he ? 35

Da. Here within.

Phi. May we see him ?

Da. I thinke you may if you be not blind.

Phi. Go to, go tel him here is one wold speake with him.

Da. Mary that I will willingly doe. 40

10 maisters *AC rest*: maister *B*
22 lighted *CD*

26 sporte *ACD*: sporet *BH*

* Another suppose *B rest*

Phi. I can not tell what I shoulde say to this geere. *Litio*, what thinkest thou of it?

Li. I cannot tell you what I shoulde say sir, the worlde is large and long, there maye be moe *Philoganos* and moe *Erostratos* than one, yea and moe *Ferraras*, moe *Sicilias*, and moe *Cathaneas* : 45 peraduenture this is not that *Ferrara* whiche you sent your sonne vnto.

Phi. Peraduenture thou arte a foole, and he was another that answered vs euen now. But be you sure honest man, that you mistake not the house? 50

Fer. Nay, then god helpe, thinke you I knowe not *Erostratos* house? yes, and himselfe also : I sawe him here no longer since thã yesterday. But here cōmes one that wil tell vs tydings of him, I like his countenance better than the others that answered at the windowe erewhile. 55

Dalio draweth his hed in at the wyndowe, the Scene commeth out.

Scena .v.

SCENESE.

PHILOGANO.

DALIO.

Would you speake with me sir?

Phi. Yea sir, I would faine knowe whence you are.

Sc. Sir I am a *Sicilian*, at your commaundement.

Phi. What part of *Sicilia*?

Sc. Of *Cathanea*. 5

Phi. What shall I call your name?

Sc. My name is *Philogano*.

Phi. What trade doe you occupie?

Sc. Marchandise.

Phi. What marchandise brought you hither? 10

Sc. None, I came onely to see a sonne that I haue here whom I sawe not these two yeares.

Phi. What call they your sonne?

Sc. *Erostrato*.

41 geere, *Litio*. *H* * Another suppose *B* rest 44 moe *Ph*] more *Ph* *D* 55 vs bef. at *CD* yer while *C* s.d. *Phillogano B*

Phi. Is *Erostrato* your sonne?

15

Sce. Yea verily.

Phi. And are you *Philogano*?

Sce. The same.

Phi. And a marchant of *Cathanea*?

Sce. What neede I tell you so often? I will not tell you a lye. 20

Phi. Yes, you haue told me a false lie, and thou arte a vilaine and no better.

Sce. Sir, you offer me great wrong with these iniurious wordes.

Phi. Nay, I will doe more than I haue yet proffered to doe, for I will proue thee a lyer, and a knaue to take vpon thee that 25 thou art not.

Sce. Sir I am *Philogano* of *Cathanea*, out of all doubt, if I were not I would be loth to tell you so.

Phi. Oh, see the boldnesse of this brute beast, what a brasen face he setteth on it? 30

Sce. Well, you may beleue me if you liste: what wonder you?

Phi. I wonder at thy impudencie, for thou, nor nature that framed thee, can euer counterfaite thee to be me, ribauld villaine, and lying wretch that thou arte.

Da. Shall I suffer a knaue to abuse my maisters father thus? 35 hence villaine, hence, or I will sheath this good fawchiō in your paūch: if my maister *Erostrato* find you prating here on this fashiō to his father, I wold not be in your coate for mo conney skins thā I gat these twelue monethes: come you in againe sir, and let this Curre barke here till he burst. 40

Dalio pulleth the Scenese in at the dores.

Scena .vj.

PHILOGANO. LITIO. FERARESE.

L *Itio*, how likest thou this geere?

Li. Sir, I like it as euill as may be: but haue you not often heard tell of the falsehood of *Ferara*, and now may you see, it falleth out accordingly.

* A . . . suppose, *B* rest
38 for] fear *C*

31 if] of *A*

† A . . . suppose *B* rest

Fer. Friend, you do not well to slaunder the Citie, these men 5
are no *Ferrareses* you may know by their tong.

Li. Well, there is neuer a barrell better herring, beetwene you
both: but in deed your officers are most to blame, that suffer
such faultes to escape vnpunished.

Fer. What knowe the officers of this? thinke you they know 10
of euery fault?

Li. Nay, I thinke they will knowe as little as may bee, specially
when they haue no gaines by it, but they ought to haue their eares
as open to heare of such offēces, as the Ingates be to receiue
guests. 15

Phi. Holde thy peace foole.

Li. By the masse I am afearde that we shall be proued fooles
both two.

Phi. Well, what shall we doe?

Li. I would thinke best we should go seeke *Erostrato* him 20
selfe.

Fer. I will waite vpon you willingly, and either at the schooles,
or at the conuocations, we shall find him.

Phi. By our Lady I am wery, I will run no longer about to
seke him, I am sure hither he will come at the last. 25

A true
sup-
pose.* *Li.* Sure, my mind giues me that we shall find a new *Erostrato*
ere it be long.

Fe. Looke where he is, whether runnes he? stay you awhile,
I will goe tell him that you are here: *Erostrato*, *Erostrato*, ho
Erostrato, I would speake with you. 30

*Erostrato is espied vppon the stage running
about.*

Scena .vij.

Fained *EROSTRATO*. *FERARESE*. *PHILOGANO*. *LITIO*. *DALIO*.

N Owe can I hide me no longer. Alas what shall I doe?
I will set a good face on, to beare out the matter.

Fera. O *Erostrato*, *Philogano* your father is come out of
Sicilia.

13 gaines *AC rest*: gaines, *B* 14 Inne gates *CD* * A . . . sup-
pose *B rest*, opposite l. 28 *CD* 29 Erostraro *B (the 2nd)* 1 I can *D*
hide *ACD*: bide *BH* 3 come, of *A*

Ero. Tell me that I knowe not, I haue bene with him and 5
seene him alredy.

Fera. Is it possible? and it seemeth by him that you know
not of his comming.

Ero. Why, haue you spoken with him? when saw you him
I pray you? 10

Fera. Loke you where he standes, why go you not too him?
Looke you *Philogano*, beholde your deare son *Erostrato*.

Phi. *Erostrato*? this is not *Erostrato*: thys seemeth rather to
be *Dulipo*, and it is *Dulipo* in deede.

Li. Why, doubte you of that? 15

Ero. What saith this honest man?

Phi. Mary sir, in deede you are so honorably cladde, it is no
maruell if you loke bigge.

Ero. To whome speaketh he?

Phi. What, God helpe, do you not know me? 20

Ero. As farre as I remember Sir, I neuer sawe you before.

Phi. Harke *Litio*, here is good geere, this honest man will not
know me.

Ero. Gentleman, you take your markes amisse.

Li. Did I not tell you of the falsehood of *Ferrara* master? 25
Dulipo hath learned to play the knaue indifferently well since he
came hither.

Phi. Peace I say.

Ero. Friend, my name is not *Dulipo*, aske you thoroughout
this towne of great and small, they know me: aske this honest 30
man that is with you, if you wyll not beleue me.

Ferra. In deede I neuer knewe him otherwise called than
Erostrato: and so they call him, as many as knowe him.

Li. Master, nowe you may see the falsehood of these fellows:
this honest man your hoste, is of counsaile with him, and would 35
face vs down that it is *Erostrato*: beware of these mates.

Fera. Friende, thou doest me wrong to suspect me, for sure
I neuer hearde hym otherwise called than *Erostrato*.

11 You om. CD

24 mark D † A . . . suppose B rest, opposite l. 25 CDH

† A . . . suppose B rest

Ero. What name could you heare me called by, but by my right name? But I am wise enough to stand prating here with 40 this old man, I thinke he be mad.

Phi. Ah runnagate, ah villaine traitour, doest thou vse thy master thus? what hast thou done with my son villain?

(Enter DALIO and other servants)

Da. Doth this dogge barke here still? and will you suffer him master thus to reuile you? 45

Ero. Come in, come in, what wilt thou do with thys pestil?

Da. I will rap the olde cackabed on the costerd.

Ero. Away with it, & you sirra, lay downe these stones: come in at dore euery one of you, beare with him for his age, I passe not of his euill wordes. 50

Erostrato taketh all his seruantes in at the dores.

Scena .viij.

PHILOGANO.

FERARESE.

LITIO.

ALas, who shall relieue my miserable estate? to whome shall I complaine? since he whome I brought vp of a childe, yea and cherished him as if he had bene mine owne, doth nowe vtterly denie to knowe me: and you whome I toke for an honest man, and he that should haue brought me to the sighte of my sonne, 5 are compacte with this false wretch, and woulde face me downe that he is *Erostrato*. Alas, you might haue some compassion of mine age, to the miserie I am now in, and that I am a stranger desolate of all comforte in this countrey: or at the least, you shoulde haue feared the vengeaunce of God the supreme iudge 10 (whiche knoweth the secrets of all harts) in bearing this false witnesse with him, whome heauen and earth doe knowe to be *Dulipo* and not *Erostrato*.

Li. If there be many such witnesses in this coütrey, men may go about to proue what they wil in cōtrouersies here. 15

Fer. Well sir, you may iudge of me as it pleaseth you: & how

42 villain, *D* 47 cakabed *CD* 50 of] for *CD* s.n. dore *CD*
 * An . . . suppose *B rest* 8 my *CD* 16 it om. *CD*

the matter commeth to passe I know not, but truly, euer since he came first hither, I haue knowen him by the name of *Erostrato* the sonne of *Philogano* a *Cathanese*: nowe whether he be so in deede, or whether he be *Dulipo*, (as you alledge) let that be proued 20 by them that knewe him before he came hether. But I protest before God, that whiche I haue said, is neither a matter compact with him, nor any other, but euen as I haue hard him called & reputed of al mē.

Phi. Out and alas, he whom I sent hither with my son to be 25 his seruauant, and to giue attendance on him, hath eyther cut his throte, or by some euill meanes made him away: and hath not onely taken his garmentes, his bookes, his money, and that whiche he brought out of *Sicilia* with him, but vsurpeth his name also, and turneth to his owne commoditie the bills of exchange that 30 I haue alwayes allowed for my sonnes expences. Oh miserable *Philogano*, oh unhappie old man: oh eternall God, is there no iudge? no officer? no higher powers whom I may complaine vnto for redresse of these wrongs?

Fer. Yes sir, we haue potestates, we haue Iudges, and aboute 35 al, we haue a most iuste prince. doubt you not, but you shall haue iustice if your cause be iust.

Phi. Bring me then to the Iudges, to the potestates, or to whome you thinke best: for I will disclose a packe of the greatest knauerie, a fardell of the fowlest falsehoode that euer was 40 heard of.

Li. Sir, he that wil goe to the lawe, must be sure of foure things: first, a right and a iust cause: then a righteous aduocate to pleade: nexte, fauour *coram Iudice*: and aboute all, a good purse to procure it.

Fer. I haue not heard, that the law hath any respect to fauour: what you meane by it I cannot tell. 45

Phi. Haue you no regard to his wordes, he is but a foole.

Fer. I pray you sir, let him tell me what is fauour.

Li. Fauour cal I, to haue a friend neere about the iudge, who 50

* A . . . suppose *B rest* 30 to] vnto *CD* 39 thou thinkest *CD*
 pact *A* 42 lawe] ciuill lawe *A* 43 aduocate] doctor *A*

may so sollicite thy cause, as if it be right, speedie sentence may ensue without any delays: if it be not good, then to prolong it, till at the last, thine aduersarie being wearie, shal be glad to compound with thee.

Fer. Of thus much (although I neuer heard thus muche in 55 this countrey before) doubt you not *Philogano*, I will bring you to an aduocate that shall speede you accordingly.

Phi. Then shall I giue my selfe, as it were a pray to the Lawyers, whose insatiable iawes I am not able to feede, although I had here all the goods and landes which I possesse in mine 60 own countrey: much lesse being a straunger in this miserie. I know their cautels of old: at the first time I come they wil so extoll my cause, as though it were already won: but within a seuēnight or ten daies, if I do not continually feede them as the crow doth hir brattes, twētie times in an houre, they will begin to 65 waxe colde, and to finde cauils in my cause, saying, that at the firste I did not well instructe them, till at the last, they will not onely drawe the stuffing out of my purse, but the marrow out of my bones.

Fer. Yea sir, but this man that I tell you of, is halfe a Saincte. 70

Li. And the other halfe a Deuill, I hold a pennie.

Phi. Well sayd *Litio*, in deede I haue but smal confidence in their smothe lookes.

An
other
sup-
pose.*

Fer. Well sir, I thinke this whom I meane, is no suche manner of man: but if he were, there is such hatred and euil wil be- 75 twene him & this gentlemā (whether he be *Erostrato* or *Dulipo*, what so euer he be) that I warrant you, he will doe whatsoeuer he can do for you, were it but to spite him.

Phi. Why? what hatred is betwixt them?

Fer. They are both in loue and suters to one gentlewoman, 80 the daughter of a welthie man in this citie.

Phi. Why? is the villeine become of such estimatiō that he dare presume to be a suter to any gentlemā of a good familie?

Fer. Yea sir out of all doubt.

Phi. How call you his aduersarie?

85

Fer. *Cleander*, one of the excellentest doctors in our citie.

Phi. For Gods loue let vs goe to him.

Fer. Goe we then.

Finis Actus .4.

Actus .v. Scena .I.

Fayned EROSTRATO.

W^Hat a mishappe was this? that before I could meete with *Erostrato*, I haue light euen ful in the lap of *Philogano*: where I was cōstrained to denie my name, tō denie my master, & to faine that I knew him not, to contend with him, & to reuile him, in such sort, that hap what hap can, I cā neuer hap well 5 in fauour with him againe. Therefore if I could come to speake with y^e right *Erostrato*, I will renounce vnto him both habite and credite, and away as fast as I can trudge into some strange countrey, where I may neuer see *Philogano* againe. Alas, he that of a litle childe hath brought me vp vnto this day, and nou- 10 rished me as if I had bene his owne: & in deede (to confesse the trouth) I haue no father to trust vnto but him. But looke where *Pasiphilo* commeth, the fittest man in the world to goe on my message to *Erostrato*.

An-
other
sup-
pose.*

Erostrato espieth Pasiphilo comming towards him.

Scena .ij.

PASIPHILLO. EROSTRATO.

T^Wo good newes haue I heard to day alreadie: one that *Erostrato* prepared a great east this night: the other, that he seeketh for me. And I to ease him of his trauaile, least he shoulde runne vp and downe seeking me, and bicause no man loueth better thã I to haue an erand where good cheere is, come 5

s.D. *Finis Actus .4. om. CD* V.] quinti. A * Another suppose *B rest*
14 my *AC rest*: me *B* s.D. toward *CD* 2 prepareth *D* 3 trauell *CD*

in post hast euen home to his owne house: and loke where he is.

Ero. *Pasiphilo*, thou muste doe one thing for me if thou loue me.

Pas. If I loue you not, who loues you? commaunde me.

Ero. Go then a litle there, to *Damons* house, aske for *Dulipo*,¹⁰ and tell him—

Pas. Wot you what? I cannot speake with him, he is in prison.

Ero. In prison? how commeth that to passe? where is he in prison?¹⁵

Pas. In a vile dungeon there within his masters house.

Ero. Canst thou tell wherefore?

Pas. Be you content to know he is in prison, I haue told you to muche.

Ero. If euer you will doe any thing for me, tell me.²⁰

Pas. I pray you desire me not, what were you the better if you knew?

Ero. More than thou thinkest *Pasiphilo* by God.

Pas. Well, and yet it standes me vpon more than you thinke, to keepe it secrete.²⁵

Ero. Why *Pasiphilo*, is this the trust I haue had in you? are these the faire promises you haue alwayes made me?

Pas. < > By the masse I would I had fasted this night with maister doctor, rather than haue come hither.

Ero. Wel *Pasiphilo*, eyther tel me, or at few woordes neuer³⁰ thinke to be welcome to this house from hence forthe.

Pas. Nay, yet I had rather leese all the Gentlemen in this towne. But if I tell you any thing that displease you, blame no body but your selfe now.

Ero. There is nothing cã greue me more thã *Dulipoes* mis-³⁵ happe, no not mine owne: and therfore I am sure thou canst tell me no worsse tidings.

Pa. Well, since you would needes haue it, I wil tell you: he was taken a bed with your beloued *Polynesta*.

11 him,—*DH*: him. *ABC* 16 his] my *D* 27 alwayes *AC rest*:
 awayes *B* * Another . . . suppose *B rest*

Ero. Alas, and doth *Damon* knowe it? 40

Pa. An olde trotte in the house disclosed it to him, whervpon he tooke bothe *Dulipo* and the Nurse which hath bene the broker of all this bargayne, and clapte them bothe in a cage, where I thinke they shall haue sowre soppes too their sweete meates.

Ero. Pasiphilo, go thy wayes into the kitchin, commaund the 45 cooke to boyle and roast what liketh thee best, I make thee supra visour of this supper.

Pa. By the masse if you should haue studied this seuennight, you could not haue appointed me an office to please me better. You shall see what dishes I will deuise. 50

Pasiphilo goeth in, Erostrato tarieth.

Scena .iiij.

Fayned EROSTRATO alone.

I Was glad to rid him out of the way, least he shoulde see me burst out of these swelling teares, which hitherto with great payne I haue prisoned in my brest, & least he shoulde heare the Eccho of my doubled sighes, whiche bounce from the botome of my heuy heart. O cursed I, O cruell fortune, that so many dispersed griefes as were sufficient to subuert a legion of Louers, hast sodenly assembled within my carefull carkase to freat this fearfull heart in sunder with desperation. Thou that hast kepte my master all his youthe within the realme of *Sicilia*, reseruing the wind and waues in a temperate calme (as it were at his com- 10 maunde) now to conuey his aged limmes hither, neither sooner nor later: but euen in the worst time that may be. If at any time before thou haddest conducted him, this enterprise had bene cut off without care in the beginning: and if neuer so little longer thou hadst lingred his iorney, this happie day might then haue 15 fully finished our drifts & deuises. But alas, thou hast brought him euen in the very worst time, to plunge vs al in the pit of perdition. Neither art thou content to entagle me alone in thy

44 sowre *AH*: sorowe *B*: sorow *C*: sorrow *D*

2 of om. *AII*

ruinous ropes, but thou must also catch the right *Erostrato* in thy crooked claws, to reward vs both with open shame & rebuke. 20
 Two yeeres hast thou kept secrete our subtill Supposes, euen this day to discipher them with a sorowfull successe. What shall I do? Alas what shift shall I make? it is too late now to imagine any further deceite, for euery minute seemeth an houre til I find some succour for the miserable captiue *Erostrato*. Wel, 25
 since there is no other remedie, I wil go to my master *Philogano*, & to him will I tell the whole truth of the matter, that at the least he may prouide in time, before his sonne feeles the smart of some sharpe reuenge and punishment. This is the best, and thus wil I do. Yet I know, that for mine owne parte I shal do bitter 30
 penance for my faults forepassed: but suche is the good will and duetie that I beare to *Erostrato*, as euen with the losse of my life I must not sticke to aduenture any thing which may turne to his commoditie. But what shall I do? shal I go seeke my master about the towne, or shall I tarrie his returne hither? If I meete 35
 him in the streetes, he wil crie out vpon me, neither will he harken to any thing that I shall say, till he haue gathered all the people wondring about me, as it were at an Owle. Therefore I were better to abide here, and yet if he tarrie long I will goe seeke him, rather than prolong the time to *Erostratos* perill. 40

Pasiphilo returneth to Erostrato.

Scena .iiij.

PASIPHILLO. *Fayned* EROSTRATO.

YEa dresse them, but lay them not to the fire, till they will be ready to sit downe. This geere goeth in order: but if I had not gone in, there had fallen a foule faulte.

Ero. And what fault I pray thee?

Pa. Marie, *Dalio* would haue layd the shoulder of mutton and 5
 the Capon bothe to the fire at once like a foole: he did not consider, that the one woulde haue more roasting than the other.

21 supposes *CD* 26 sith *CD* master] *M. CD* 29 thus] this *H*
 30 better *D* 38 at *om. D* 2 goes *CD*

Ero. Alas, I would this were the greatest fault.

Pa. Why? and either the one should haue bene burned before the other had bene roasted, or else he muste haue drawne them off 10 the spitte: and they would haue bene serued to the boorde either colde or rawe.

Ero. Thou hast reason *Pasiphilo*.

Pa. Now sir, if it please you I will goe into the towne and buye oranges, oliues, and caphers, for without suche sauce the 15 supper were more than halfe lost.

Ero. There are within already, doubt you not, there shal lacke nothing that is necessarie.

*Ero-
strato
exit.*

(into
his
house)
A kna-
uishe
sup-
pose.*

Pa. Since I told him these newes of *Dulipo*, he is cleane beside himself: he hath so many hammers in his head, that his braynes 20 are ready to burst: and let them breake, so I may suppe with him to night, what care I? But is not this *Dominus noster Cleandrus* that commeth before? well sayde, by my truth we will teache maister Doctor to weare a cornerd cappe of a new fashion. By God *Polynesta* shal be his, he shall haue hir out of doubt, for 25 I haue tolde *Erostrato* such newes of hir, that he will none of hir.

Cleander and Philogano come in, talking of the matter in controuersie.

Scena .v.

CLEANDER. PHILOGANO. LITIO. PASIPHILLO.

YEa, but howe will ye proue that he is not *Erostrato*, hauing such presumptiōs to the cōtrarie? or how shall it be thought that you are *Philogano*, when an other taketh vpon him this same name, and for prooffe bringeth him for a witnesse, which hath bene euer reputed here for *Erostrato*? 5

Phi. I will tel you sir, let me be kept here fast in prison, & at my charges let there be some man sent into *Sicilia*, that may bring hither with him two or three of the honestest mē in

* A . . . suppose *B rest*; opposite *l. 22 C*, *l. 19 H*
troth *CD*

Cathanea, and by them let it be proued if I or this other be *Philogano*, and whether he be *Erostrato* or *Dulipo* my seruant: 10
& if you finde me contrarie, let me suffer death for it.

Pa. I will go salute master Doctour.

Cle. It will aske great labour & great expences to proue it this way, but it is the best remedie that I can see.

Pa. God saue you sir.

15

Cle. And reward you as you haue deserued.

Pa. Then shall he giue me your fauour continually.

Cle. He shall giue you a halter, knaue and villein that thou arte.

Pa. I knowe I am a knaue, but no villein. I am your seruaunt.

Cle. I neither take thee for my seruât, nor for my friend. 20

Pa. Why? wherein haue I offended you sir?

Cle. Hence to the gallowes knaue.

Pa. What softe and faire sir, I pray you, *I præ sequar*, you are mine elder.

Cle. I will be euen with you, be you sure, honest man. 25

Pa. Why sir? I neuer offended you.

Cle. Well, I will teach you: out of my sight knaue.

Pa. What? I am no dogge, I would you wist.

Cle. Pratest thou yet villein? I will make thee.

Pa. What will you make me? I see wel the more a man 30
doth suffer you, the worsse you are.

Cle. Ah villein, if it were not for this gentleman, I wold tell you what I—

Pa. Villein? nay I am as honest a man as you.

Cle. Thou liest in thy throate knaue. 35

Phi. O sir, stay your wisdom.

Pas. What will you fight? marie come on.

Cle. Well knaue, I will meete with you another time, goe your way.

Pas. Euen when you list sir, I will be your man. 40

Cle. And if I be not euen with thee, call me cut.

Pas. Nay by the Masse, all is one, I care not, for I haue

nothing : if I had either landes or goods, peradventure you would pull me into the lawe.

(*Exit.*)

Phi. Sir, I perceiue your pacience is moued.

45

Cle. This villaine : but let him goe, I will see him punished as he hath deserued. Now to the matter, how said you ?

Phi. This fellow hath disquieted you sir, peradventure you would be loth to be troubled any further.

Law-
yers are
neuer
weary
to get
money.*

Cle. Not a whit, say on, & let him go with a vengeance.

50

Phi. I say, let them send at my charge to *Cathanea*.

Cle. Yea I remember that wel, & it is the surest way as this case requireth : but tel me, how is he your seruant ? and how come you by him ? enforme me fully in the matter.

Phi. I will tell you sir : when the Turkes won *Otranto*—

55

Cle. Oh, you put me in remembrance of my mishappes.

Phi. How sir ?

Cle. For I was driuen among the rest out of the towne (it is my natiue countrey) and there I lost more than euer I shall recouer againe while I liue.

60

Phi. Alas, a pitifull case by *S. Anne*.

Cle. Well, proceede.

Phi. At that time (as I saide) there were certaine of our countrey that scoured those costes vpon the seas, with a good barke, well appointed for the purpose, and had espiall of a Turkey vessell that came laden from thence with great abundance of riches.

Cle. And peradventure most of mine.

A
gentle
sup-
pose.†

Phi. So they boarded them, & in the end ouercame them, & brought the goods to *Palermo*, frō whence they came, and amongst other things that they had, was this villeine my seruauant, a boy at that time, I thinke not past fūe yeeres olde.

Cle. Alas, I lost one of that same age there.

Phi. And I beyng there, and liking the Childes fauour well, proffered them foure and twentie ducates for him, and had him.

75

46 villain,—*DH*
DH : *Otranto. ABC*

* Lawyers . . . money *B rest*

55 *Otranto*—

56 mishap ;—*D*

58 towne, *C* : town : *D*

61 *S.*] saint *A*

† *A* . . . suppose *B rest* ; opposite l. 66 *D*

70 *Palermo*

CD

Cle. What? was the childe a Turke? or had the Turkes brought him from *Otranto*?

Phi. They saide he was a Childe of *Otranto*, but what is that to the matter? once .xxiiij. Ducattes he cost me, that I wot well. 80

Cle. Alas, I speake it not for that sir, I woulde it were he whome I meane.

Phi. Why, whom meane you sir?

Liti. Beware sir, be not to lauish.

Cle. Was his name *Dulipo* then? or had he not another 85 name?

Liti. Beware what you say sir.

Phi. What the deuill hast thou to doe? *Dulipo*? no sir his name was *Carino*.

Liti. Yea, well said, tell all and more to, doe. 90

Cle. O Lord, if it be as I thinke, how happie were I? & why did you change his name then?

Phi. We called him *Dulipo*, bycause when he cryed as Children doe sometimes, he woulde alwayes cry on that name *Dulipo*.

Cle. Well, then I see well it is my owne onely Childe, whome 95 I loste, when I loste my Countrie: he was named *Carino* after his grandfather, and this *Dulipo* whome he alwayes remembred in his lamenting, was his foster father that nourished him and brought him vp.

Li. Sir, haue I not told you enough of ye falshood of *Ferara*? 100 this gentleman will not only picke your purse, but beguile you of your seruaunt also, & make you beleue he is his son.

Cle. Well goodfellow, I haue not vsed to lie.

Liti. Sir no, but euery thing hath a beginning.

Cle. Fie, *Philogano* haue you not the least suspecte that may 105 be of me.

Liti. No marie, but it were good he had the most suspecte that may be.

79 once all * A . . . suppose *BH* only 93 Children *AC* rest :
 Children *B* 95 he is mine *CD* 98 him and] him *om.* *CD* 105 Fie
 Philogano, *C* : Fie, Philogano, *D* : Fie, Philogano! *H* 106 me? *DH*

Cle. Well, hold thou thy peace a litle good fellow. I pray you tell me *Philogano* had ye child any remembrance of his 110 fathers name, his mothers name, or ye name of his familie?

Phi. He did remember them, and could name his mother also, but sure I haue forgotten the name.

Liti. I remember it well enough.

Phi. Tell it then.

115

Liti. Nay, that I will not marie, you haue tolde him too much al ready.

Phi. Tell it I say, if thou can.

Liti. Că? yes by ye masse I că wel enough: but I wil haue my tong pulled out, rather thă tell it, vnlesse he tell it first: doe 120 you not perceiue sir, what he goeth about?

Cle. Well, I will tell you then, my name you know alredy: my wife his mothers name was *Sophronia*, the house that I came of, they call *Spiagia*.

Liti. I neuer heard him speake of *Spiagia* but in deede I haue 125 heard him say, his mothers name was *Sophronia*: but what of yt? a great matter I promise you. It is like enoughe that you two haue compact together to deceiue my maister.

Cle. What nedeth me more eident tokens? this is my sonne out of doubt whom I lost eighteen yeares since, and a thousand 130 thousand times haue I lamented for him: he shuld haue also a mould on his left shoulder.

Li. He hath a moulde there in deede: and an hole in an other place to, I would your nose were in it.

Cle. Faire wordes fellow *Litio*: oh I pray you let vs goe talke 135 with him, O fortune, howe much am I bounde to thee if I finde my sonne?

Phi. Yea how little am I beholdē to fortune, that know not where my sonne is become, and you whome I chose to be mine aduocate, will now (by the meanes of this *Dulipo*) become mine 140 aduersarie?

109 fellow *AC rest*: follow *B* 110 hath *CD* 124 they call
om. CD 130 xvij. *CD* 131 since *aft.* times *CD* 138 little]
 small *A* 139 choose *D*

right
P-
ose.* *Cle.* Sir, let vs first goe find mine : and I warrant you yours
will be founde also ere it be long.

Phi. God graunt : goe we then.

Cle. Since the dore is open, I will neuer knocke nor cal, but 145
we will be bolde to goe in.

Li. Sir, take you heede, least he leade you to some mischiefe.

Phi. Alas *Litio*, if my sonne be loste what care I what become
of me?

Li. Well, I haue tolde you my minde Sir, doe you as you 150
please.

*Exeunt (into Erostrato's house) : Damon and Psiteria
come in.*

Scena sexta.

DAMON. PSITERIA.

COME hither you olde kallat, you tatling huswife, that the
deuill cut oute your tong : tell me, howe could *Pasiphilo*
know of this geere but by you?

Psi. Sir, he neuer knewe it of me, he was the firste that tolde
me of it. 5

Da. Thou liest old drabbe, but I would aduise you tel me the
truth, or I wil make those old bones rattle in your skin.

Psi. Sir, if you finde me contrarie, kill me.

Da. Why? where should he talke with thee?

Psi. He talked with me of it here in the streete. 10

Da. What did you here?

Psi. I was going to the weauers for a webbe of clothe you
haue there.

Da. And what cause coulde *Pasiphilo* haue to talke of it,
vnlesse thou began the mater first? 15

Psi. Nay, he began with me sir, reuiling me, bycause I had
tolde you of it : I asked him how he knewe of it, and he said he
was in the stable when you examined me erewhile.

* A . . . suppose *B* rest; opposite *l.* 140 *CD*, *l.* 144 *H* 142 go
first *D* 143 ere] yer *C* 144 then. *AC* rest: then, *B* 145 neither
A 18 yerwhile *C*

Da. Alas, alas, what shall I doe then? in at dores olde whore,
 I wil plucke that tong of thine out by the rootes one day. 20
 (*Exit Psiteria.*) Alas it greeueth me more that *Pasiphilo*
 knoweth it, than all the rest. He that will haue a thing kept
 secrete, let him tell it to *Pasiphilo*: the people shall knowe it,
 and as many as haue eares and no mo. By this time he hath
 tolde it in a hundreth places. *Cleander* was the firste, *Erostrato* 25
 the seconde, and so from one to another throughout the citie.
 Alas, what dower, what mariage shall I nowe prepare for my
 daughter? O poore dolorous *Damon*, more miserable than
 miserie it selfe, would God it were true that *Polynesta* tolde me
 ere while: that he who hathe defloured hir, is of no seruile 30
 estate, (as hitherto he hath bene supposed in my seruice) but
 that he is a gentleman borne of a good parentage in *Sicilia*. Alas,
 small riches shoulde content me, if he be but of an honest
 familie: but I feare that he hathe deuised these toyes to allure
 my daughtres loue. Well I wil goe examine hir againe, my 35
 minde giueth me that I shall perceiue by hir tale whether it be
 true or not. But is not this *Pasiphilo* that cometh out of my
 neighbours house? what the deuill ayleth him to leape and laughe
 so like a foole in y^e high way?

The
 first
 sup-
 pose
 brought
 to
 conclu-
 sion.*

Pasiphilo commeth out of the towne laughing.

Scena septima.

PASIPHILLO. DAMON

O God, that I might finde *Damon* at home.

Da. What the diuill would he with me?

Pas. That I may be the firste that shall bring him these newes.

Da. What will he tell me, in the name of God?

Pas. O Lord, how happie am I? loke where he is.

Da. What newes *Pasiphilo*, that thou arte so merie?

5

* The . . . conclusion *B* rest 30 yer while *C* 33 me *om.* *CD* 34 that
om. D s.D. towne so *ABCD*, *A* substituting house in 'Faults escaped':
 house *H* vii. s.D. *Pasiphilo*] *AH*: *Philogano BCD* 2, 4 *Da.* [aside] *H*

Pas. Sir I am mery to make you glad: I bring you ioyfull newes.

Da. And that I haue nede of *Pasiphilo*.

Pas. I knowe sir, that you are a sorowfull man for this mishap ¹⁰ that hath chaunced in your house, peraduenture you thoughte I had not knowen of it. But let it passe, plucke vp your sprits, and reioyce: for he that hath done you this iniurie is so well borne, and hath so riche parents, that you may be glad to make him your sonne in law. 15

Da. How knowest thou?

Pas. His father *Philogano* one of the worthiest men in all *Cathanea*, is nowe come to the citie, and is here in your neighbours house.

Da. What, in *Erostratos* house? 20

Pas. Nay in *Dulipos* house: for where you haue alwayes supposed this gentlemã to be *Erostrato*, it is not so, but your seruauunt whom you haue imprisoned, hitherto supposed to be *Dulipo*, he is in dede *Erostrato*: and that other is *Dulipo*. And thus they haue alwayes, euen since their first ariual in this citie, exchaunged ²⁵ names, to the ende that *Erostrato* the maister, vnder y^e name of *Dulipo* a seruant, might be entertained in your house, & so winne the loue of your daughter.

Da. Wel, then I perceiue it is euẽ as *Polinesta* told me.

Pas. Why, did she tell you so? 30

Da. Yea: But I thought it but a tale.

Pas. Well, it is a true tale: and here they will be with you by and by: both *Philogano* this worthie man, and maister doctor *Cleander*.

Da. *Cleander*? what to doe? 35

Pas. *Cleander*? Why therby lies another tale, the moste fortunate aduenture that euer you heard: wot you what? this other *Dulipo*, whome all this while we supposed to be *Erostrato*, is founde to be the sonne of *Cleander*, whome he lost at the losse of *Otranto*, and was after solde in *Sicilia* too this *Philogano*: ⁴⁰

¹² sprites *AC*: spirits *DH* ²³ imprisoned, hitherto *CD*: emprisoned hitherto, *ABH*

the strangest case that euer you heard: a mã might make a Comedie of it. They wil come euen straight, and tell you the whole circumstance of it themselues.

Da. Nay I will first goe heare the storie of this *Dulipo*, be it *Dulipo* or *Erotrato* that I haue here within, before I speake 45 with *Philogano*.

Pas. So shall you doe well sir, I will goe tell them that they may stay a while, but loke where they come.

Damon goeth in, Scenese, Cleander and Philogano come vpon the stage.

Scena .viij.

SCENESE. CLEANDER. PHILOGANO.

SIr, you shal not nede to excuse y^e matter any further, since I haue receiued no greater iniurie than by words, let thē passe like wind, I take them well in worthe: and am rather well pleased than offended: for it shall bothe be a good warning to me another time howe to trust euery man at the firste sighte, yea, 5 and I shall haue good game hereafter to tel this pleasant story another day in mine owne countrey.

Cle. Gentleman, you haue reason: and be you sure, that as many as heare it, will take great pleasure in it. And you *Philogano* may thinke, that god in heauen aboue, hath ordained your 10 comming hither at this present, to the ende I might recouer my lost sonne, whom by no other meanes I coulde euer haue founde oute.

Phi. Surely sir I thinke no lesse, for I think that not so much as a leafe falleth from the tree, without the ordinance of god. 15 But let vs goe seke *Damon*, for me thinketh euery day a yeare, euery houre a daye, and euery minute to much till I see my *Erotrato*.

Cle. I cannot blame you, goe we then. *Carino* take you that gentleman home in the meane time, the fewer the better to be 20 present at such affaires.

Pasiphilo stayeth their going in.

45 haue here] heare A

Scena .ix.

PASIPHILLO. CLEANDER.

MAister doctor, will you not shew me this fauour, to tell me the cause of your displeasure?

Cle. Gentle *Pasiphilo*, I muste needes confesse I haue done thee wrong, and that I beleued tales of thee, whiche in deede I finde now contrary.

Pas. I am glad then that it proceeded rather of ignorance than of malice. 5

Cle. Yea beleue me *Pasiphilo*.

Pas. O sir, but yet you shoulde not haue giuen me suche foule wordes.

Cle. Well, content thy selfe *Pasiphilo*, I am thy frende as I haue alwayes bene: for prooffe whereof, come suppe with me to night, & from day to day this seuen night be thou my guest. But beholde, here cōmeth *Damō* out of his house. 10

Here they come all together.

Scena decima.

CLEANDER. PHILOGANO. DAMON. EROSTRATO.
PASIPHILLO. POLINESTA. NEVOLA.
and other seruants.

WE are come vnto you sir, to turne your sorowe into ioy and gladnesse: the sorow, we meane, that of force you haue sustained since this mishappe of late fallen in your house. But be you of good comforte sir, and assure your selfe, that this yong man which youthfully and not maliciously hath committed this amorous offence, is verie well able (with consent of this worthie man his father) to make you sufficient amendes: being borne in *Cathanea* of *Sicilia*, of a noble house, no way inferiour 5

ix. s.D. Pasiphilo *ADH*: Philogano *BC* 14 coms *CD* x. s.D. Erostrato *all, i. e. the real E. cf. l. 5*: Erostrato vero *Ital. verse*

vnto you, and of wealth (by y^e reporte of suche as knowe it)
farre exceeding that of yours. 10

Phi. And I here in proper person, doe presente vnto you sir,
not onely my assured frendship and brotherhoode, but do earnestly
desire you to accepte my poore childe (though vnworthy) as your
sonne in lawe : and for recompence of the iniurie he hath done
you, I profer my whole lands in dower to your daughter : yea and 15
more would, if more I might.

Cle. And I sir, who haue hitherto so earnestly desired your
daughter in mariage, doe now willingly yelde vp and quite claime
to this yong man, who both for his yeares and for the loue he
beareth hir, is most meetest to be hir husbād. For wher I was 20
desirous of a wife by whom I might haue yssue, to leaue that litle
which god hath sent me : now haue I litle neede, that (thanks
be to god) haue founde my deerely beloued sonne, whō I loste of
a childe at y^e siege of *Otranto*.

Da. Worthy gentlemā, your friendship, your alliaunce, and the 25
nobilitie of your birthe are suche, as I haue muche more cause
to desire them of you than you to request of me that which is
already graunted. Therefore I gladly, and willingly receiue the
same, and thinke my selfe moste happie now of all my life past,
that I haue gottē so toward a sonne in lawe to my selfe, and so 30
worthye a father in lawe to my daughter : yea and muche the
greater is my contentation, since this worthie gentleman maister
Cleander, doth holde himselfe satisfied. And now behold your
sonne.

Ero. O father. 35

Pas. Beholde the naturall loue of the childe to the father : for
inwarde ioye he cannot pronounce one worde, in steade wherof
he sendeth sobbes and teares to tell the effect of his inward
intention. But why doe you abide here abroad ? wil it please
you to goe into the hōuse sir ? 40

Da. *Pasiphilo* hath saide well : will it please you to goe in sir ?

Ne. Here I haue brought you sir, bothe fetters & boltes.

Da. Away with them now.

Ne. Yea, but what shal I doe with them?

Da. Marie I will tell thee *Neuola* : to make a righte ende of 45
our supposes, lay one of those boltes in the fire, and make thee
a suppositorie as long as mine arme, God saue the sample.
Nobles and gentlemen, if you suppose that our supposes haue
giuen you sufficient cause of delighte, shewe some token, whereby
we may suppose you are content. 50

Et plauserunt.

FINIS.

47 suppositorie *all*

S.D. *Et plauserunt. B rest*

THE BUGGBEARS

ARGUMENT.—Formosus, son of the Florentine burgher Amedeus, has by aid of her nurse obtained the love of Rosimunda, daughter of their neighbour Brancatius; and she is now about to become a mother. He has pledged himself to marry her as soon as their fathers' consent can be obtained: but Amedeus insists on a dowry of 3000 crowns, which Brancatius cannot well raise; and the latter therefore accepts the rival addresses of the wealthy old Cantalupo. To remove Formosus from his path Cantalupo offers him his daughter Iphigenia with the dowry his father requires, ignoring the previous engagement of her affections to Manutius. Amedeus readily consents; but Formosus has a plan to defeat the scheme. Acting in concert with the servant Biondello and a friend Camillus, he persuades his father that their house is spirit-haunted, and betakes himself to sleep at Camillus' adjoining house. The old man, at first incredulous, is thoroughly alarmed by dancing and uproar on two successive nights in the loft above his bedroom, a loft which the conspirators enter from Camillus' house by a window. Their plan is to steal 3000 crowns from Amedeus' own chest by means of a false key, to make Amedeus believe it has been taken by the spirits in punishment for his meditated injury to Manutius, and to get a complaisant uncle of Rosimunda's, Donatus, to offer it to Brancatius, as if his own gift, to serve as her dowry.

On the morning when the play opens, while Amedeus goes to consult his confessor, a rogue Trappola is secured to act the part of astrologer, to pretend to exorcise the spirits but to explain their visitation in the required sense. At a first interview he easily imposes on the three old men, and engages also to cure Rosimunda's mysterious illness. He goes, however, to consult his familiar: in his absence Amedeus is terrified by a brilliant illumination in his bedroom, effected by candles, squibs, and coloured fires; and the old men, timidly entering the house together, are fairly driven forth by the confederates, disguised in devils' masks: then the chest is robbed, and the friends undress. Trappola returning in the afternoon claims to have already purged the house; but warns Amedeus that the spirits have taken something he most valued, and declares that Formosus is the destined husband of Rosimunda, as Manutius

of Iphigenia. Cantalupo's ardour has now been cooled by report of Rosimunda's condition, derived by his servant from Biondello. He decides to accept the astrologer's admonition, desists from his own suit, and, cancelling his agreement with Amedeus, resigns his daughter to Manutius. To Amedeus, despairing at the loss of his 3000 crowns, come Donatus and Brancatius with the timely offer of that sum (the coins have been changed) as Rosimunda's dowry. His consent to the match with Formosus is given: she is reported promptly as recovered: and the theft and trickery remain unsuspected.

THE MS. AND ITS TREATMENT IN THIS EDITION.—On the first leaf of Lansdowne MS. 807 is a list of the titles of fifty-six plays, with the following memorandum by John Warburton, F.R.S., the original owner of the MS.

'After I had been many years Collecting these MSS Playes, through my own carlesness and the Ignorance of my Ser in whose hands I had lodgd them they was unluckely burnd, or put under pye bottoms, excepting y^e three which followes. J. W.'

The three survivors of the catastrophe, the text of which is then given, are *The Queene of Corsica*, *The Second Maydens Tragedy*, and *The Buggbears* (titles included among the fifty-six); and there follows in the MS. the fragment of a fourth, not mentioned in the list, to wit Dr. Robert Wild's comedy *The Benefice*.

From this MS. is taken the present text of *The Buggbears*, never, so far as known, printed in this country. It was edited, however, in 1897 by Dr. Carl Grabau in three numbers of *Archiv für das Studium der neueren Sprachen und Litteraturen*, Bd. 98 u. 99 (Elberfeld), with Introduction, textual footnotes, and a valuable essay on the form, date, authorship, and sources of the piece. Of this essay I have made full use, as also of Herr L. L. Schücking's discussion of the play in his *Studien über die stofflichen Beziehungen der Englischen Komödie zur Italienischen bis Lilly*, Halle, 1901, Kap. iii, pp. 36-55.

The MS. exhibits many different hands. After a careful consideration, aided by the expert advice of the Museum authorities, I accept almost entirely Dr. Grabau's distribution, as follows:

Scribe A: ff. 57-60 (Act I, sc. i-II. i), 73-5 recto (v. vi. 39—v. ix end).

Scribe B: ff. 61-3 (II. ii-II. v. 77), 70-2 (IV. v. 48—v. vi. 38).

Scribe C: ff. 64-6 r. (first half) (II. v. 78—III. iii. 124 mid.), 66 verso (III. iii. 146—III. iv. end), 68 r. (last third)—68 v. (IV. ii. 79 mid.—IV. iii. 17), 75 v. (words of second, third, and fourth Songs, which

do not appear in their places in the MS., but which I insert at the beginning of II. iv, and III. i, and end of III. iv, respectively), 76 r. (words accompanying the music to Iph.'s song, except those of the burden, which are in another hand), 76 v. (words accompanying music for final Chorus, the words being repeated separately by yet another hand on the fragment of a leaf, the present f. 77).

Scribe D: f. 66 r. (second half) (III. iii. 124 mid.—145).

Scribe E: ff. 67–8 r. (two-thirds) (IV. i.—IV. ii. 79 mid.), 69 (IV. iii. 18—IV. v.).

With Grabau I recognize C's hand along with his blacker ink in many corrections and additions outside his own part; especially in B's part ff. 62–3, in E's f. 69, perhaps again in B's ff. 71 v., 72, possibly once or twice in A's (i. 2). The nature of these corrections, and the reservation of iii. 3 for his own writing, incline me to believe C the author.

Further Grabau points out that A's writing, coming at the beginning and end of the play, is seen to occupy three [more correctly four¹] successive sheets, B's writing the next three sheets inward, while C, D, and E divide among them the three innermost sheets, ff. 64–9.

The musical parts (treble, &c.) to the chorus on f. 76 v. being written separately and successively (though combined in this edition) and the lowest of them left incomplete, Dr. Grabau argues with some probability to a missing outer sheet, on one half of which this lowest part was completed, while the other half, coming at the beginning, constituted the missing title-page with author's name and list of *dramatis personae*. The fragment of a leaf now numbered f. 77, on which the words alone of the chorus are written in a large straggling hand, may be a surviving portion of such outer sheet, or a substitute for it.

Of fol. 61 half, unfortunately, is torn away, perpendicularly. In the Notes I have translated the corresponding scenes of the Italian original for comparison with the fragments of text that survive the mutilation.

Two revising-hands, at least, are traceable. 1. Using a fine-pointed pen and black ink, brackets passages in the margin for omission (i. ii. 55–65, 99–103, II. v. 19–24, IV. v. 37–47, 65–75, v. i (the whole), v (the whole), ix. 1–6, 24–72 Biondello). Excision occasions slight readjustment in II. v. 19–24 ('cometh shee', and

¹ A's four folios at the beginning are balanced by two and a half of his writing at the end, plus one and a half (ff. 75 verso, 76) written by C.

eleven words inserted); that of v. v. probably caused the change to 'Cantalupoes' v. iv. 23; and the same hand, I think, interlined 'let me alone' for words deleted I. ii. 157-8. The marginal 'Act' iv. v. 65, 'wurse so,' 'ste,' v. ix. 24, 73 do not seem by this hand; which again is hardly that of the 'J. B.' who seems to write the poulter-couplet, v. ix. 73-4, to replace perhaps Biondello's speech bracketed at end of v. viii and lead up at once to the Chorus. 2. A contemporary hand using much fainter ink has supplied marginal crosses (but not beyond f. 70) to mark a line divided between two speakers; has inserted or expanded prefixes in many places (I. ii. 27, 30, 100; III. iii. 22, 27, 39; IV. ii. 34, 47, 54; v. i. 7, ii. 47, 81, 93, vi. 6, 29, vii. 11); and has interlined 'then' I. ii. 157, 'goe' II. v. 40, 'called' III. iii. 29, 'cola' 65, 'grewe on' iv. 25, 'let vs goe' iv. iii. 33, 'h' v. ii. 46, 'this' v. 18, 'and now I will . . . him' vii. 61, 'a' before 'wake' ix. 21.

I have noted all corrections and deletions which show a change of sense or of hand; omitting a few where the scribe has corrected a slip of his own.

As in Latin and Italian work the MS. places a list of speakers at the head of each scene, and leaves entry or exit to be inferred from dialogue. One or two exits, however, are inserted by a later hand. I have added such directions wherever required, following Gascoigne's practice.

Prefixes in the MS. are usually, not invariably, given by the first letter only. For clearness' sake I have tacitly expanded them, adopting a uniform prefix for each character, and noting any doubtful case below. Names in dialogue or at head of scene are sometimes italicized in MS., sometimes not: I have uniformly italicized those at head of scene, and the prefixes, following the MS. in dialogue cases.

Contractions and their marks are retained, save $\rho = es$, and the mark through final *ll* used by scribe A only, and that with great irregularity (once medially, *Camillus* I. i. 63).

Every *addition* of mine to the MS. text, whether of stage-direction, prefix, word, or letter, is placed in angular brackets < >.

Punctuation in the MS. is fairly regular, with very common omission of any stop at end of the line, even where required (so, too, in *Misogonus* MS.). There has been considerable addition to the stops first written, and these are often a gain: but in E's part (ff. 67, 68 r., 69) a reviser, perhaps scribe C, using a fine-pointed pen and blacker ink, seems to have allowed his pen to rest on the MS. at any point in the line, and a few like otiose touches are found earlier. While reproducing faithfully every original or later stop

that seems possible, I have felt obliged to reject these disfiguring unintentional points without noting them, as also those usually placed in the MS. before and after a prefix, or before and after a name occurring in dialogue; retaining only the stop after a name when it closed a sentence. I have added no stop: and the very rare case where I have changed or suggested one is noted below. I retain? whether used in the MS. as a note of interrogation or of exclamation.

DATE.—The main source of the play, Grazzini's *La Spiritata*, was published in 1561. Names of spirits, or gibberish in the pretended charm of Act III, Sc. iii of our play, are borrowed from Johann Weier's *De Præstigiis Dæmonum*, the first edition of which (in five Books) appeared at Basle, in the first half of 1563, 80.¹ The book, leading a reaction against the superstitious belief in witches and magic fostered by the *Malleus Maleficarum*, aroused wide interest, and may have been seen by our author in Switzerland, or in Italy where he would be most likely to make acquaintance with Grazzini's play.

The only other point with a bearing on the date is the substitution of Nostradamus for 'Aristomaco da Galatrona' as the name assumed by the impostor (III. iii. 133), and the following lines about him inserted by the English adapter (III. iii. 23-6):—

O sir you wold wonder what miracles I dyd heare
Of those that dyd know hym yn Orleannce thys other yere
& in paris what a cure he did on the french kyng
(I wold have sayd the Queene) how he browght downe her teemyng.

Nostradamus (Michel de Nôtredame), the French physician and astrologer, was invited to Paris by Catherine de' Medici in 1556, highly honoured by her and Henri II, and sent to Blois to cast the horoscope of the three young princes: but no visit to Orleans is recorded of him, and before the second edition of his *Propheties* (or *Centuries*) 1558, he had returned to Salon in Provence, where he died July 2,

¹ First ed. 1563, 80, 479 pp.: second, 1564, 80: third (in six Books), 1566, 80: fourth ('vermehr't und verbessert'), 1568, 80: fifth, 1577, 40: sixth, 1583, 40 (804 pp.)—all these Latin eds. at Basle. A German translation of its five Books by J. Füglino was issued at Basle, 1565, 80, and again at Frankfurt, 1566, 80; while a later German translation appeared in 1586, fol. (*Doctor Weyer . . . Ein Beitrag . . . von Carl Binz . . . Bonn*, 1885, 80, pp. 23, 25-6). The earliest edition in the Brit. Museum is the third, 1566, from which (bk. iv. c. 7) I quote in the notes on iii. 3. As Dr. Binz (and also the *Allgemeine Deutsche Biographie*) considers each edition to have received enlargement, I cannot be sure that the expressions reproduced in *The Buggbears* were not added by Weier in 1566, which would prevent our dating the play earlier than that year; but at least they occur well within the compass of the five books of the *editio princeps*.

1566 (see *Nouvelle Biog. Générale*, and Life prefixed to the *Centuries*, ed. Eugène Bareste, Paris, 1840). The titles, of date 1558-9, quoted by Hazlitt (*Bib. Collections*, 2nd Series), and the entry of 'an almanacke and pronostication' of his to Henry Denham in 1565-6,¹ show that something of his work and fame must have been known in England, but we need not suppose such knowledge precise. The mention of Orleans, apart from its repute for magic alluded to in my note, may be dictated by the importance the town had recently assumed as the centre of the religious struggle in France, a struggle sufficiently interesting to Elizabethan England. Since Henri II's death (1559) Catherine had been regent. Her long vacillation between suppression and tolerance was ended in 1562 by Huguenot outrages in Guienne, and in November the 'second troubles' began with the investment of Orleans by the Protestant Prince de Condé. There on February 18, 1563, François, Duke of Guise, was killed; and the peace, patched up a month later, suspended hostilities till 1567. The lines quoted above, embodying as they seem to do a slander on Catherine (see note on the passage), would be appropriate enough in a Protestant play like ours, of 1564 or 1565; and the allusion to Nostradamus would be as proper before, as after, his death.

Herr Schücking (op. cit. p. 36) is inclined to suppose the adapter influenced in his choice of matter and conduct by the successful example of Gascoigne's *Supposes*, and to place it accordingly not long after 1566, the year also of Nostradamus' death. But with *Supposes* in view our author would surely have written in prose; whereas he is at the trouble of rendering the prose of his original into the long irregular anapaestic doggerel (Knittelverse) common in 1550-70, with the exception of a single scene (iii. 4) in regular septenars. These septenars, or fourteeners, popularized by Phaer (*Aen.* i-vii, 1558), Sternhold and Hopkins (1562), the Seneca translators (1559-63), and Golding (*Metamorph.* i-iv, 1565; i-xv, 1567: see note on iii. 3. 53) form in the contemporary drama the transition from the irregular dancing doggerel to the rhymed decasyllabic. In the decade 1560-70 they come gradually into use for the ideal characters, the doggerel or anapaestic verse being reserved for the farcical. They are seen alternating with regular anapaests of four accents in the serious parts of *Apus and Virginia* (ent. S. R., 1567-8, acted c. 1563), and almost exclusively for those parts in *Horstes* printed 1567 (see *Essay*, p. lxxxiii, and Brandl's *Quellen*, &c., Introd. pp. lxxxiv-v). In the *Marriage of Wit and Science* (lic. 1569-70) regular septenars alternate with rhymed decasyllabics.

¹ *Stationers' Register*, ed. Arber, i. 303.

Professor Brandl regards them as a dramatic novelty in the Prologue to *Misogonus*; but that play can hardly date so early as Collier supposed (1560), and the verse of *Gammer Gurton's Needle* (? 1559-60) exhibits a distinct twelve- or fourteen-syllable basis. Their appearance in only one scene of our play, together with the irregularity of the doggerel, favour a date rather before than after 1566; and alike on metrical and historical grounds I assign the piece to 1564 or 1565.

AUTHORSHIP.—The author, who evidently read Latin and Italian, cannot be quite certainly identified; but the only candidate in the field is the John Jeffere, not otherwise known, who wrote, in upright characters imitating print, at the end of Act v (fol. 75 r.),

‘Johannus Jeffere scribebat hoc,’

and, just above, in the same character *repeated* the motto already written in the hand of scribe A, ‘Soli deo honor et gloria.’ This repetition seems to show that Jeffere is not scribe A, the only scribe at all likely to have put his name there. Even if Jeffere were both author and transcriber, he would not write his motto twice. The Catalogue of the Lansdowne MSS. (1812) asserts, without giving reasons, that he was ‘only the subsequent owner of the MS.’. It is more probable that ‘scribebat hoc’ means ‘composed this play’, as Warburton and Baker (*Biog. Dram.* i. 272) supposed; and that Jeffere repeated in regard to his own work as author the pious disclaimer just made by A as copyist, or chose to repeat in his own writing the motto A had already copied from his original MS. Such subscription in artificial characters need not prevent our identifying Jeffere with scribe C, whose hand appears in nearly every part of the MS.

It is quite improbable that either of the names on the verso of the fragmentary fol. 77, ‘Thomas Ba . . .’ (illegible) and ‘Frances Whitton’, is that of the author: the former may, as Grabau suggests, be the ‘T. B.’ of a marginal stamp found on fol. 74 r. ‘Giles peperel for Iphiginia’ (fol. 76 r.) probably informs us only of the name of the boy who took Iphigenia’s part: the surname ‘peperel’ seems clear enough, and no weight can be attached to Grabau’s hesitating suggestion that the composer of the music may have been Nathaniel Gyles, the Chapel choir-master of later years, who was a choir-boy at Magdalen College, 1559-61, clerk of the same foundation in 1577, and Mus. Bac. in 1585. Herr Dibelius’ recent revival of this suggestion in the same organ (cxii. 204), and assignment of a date after 1585 for the play, ignores all the metrical and linguistic considerations which clamour for a much earlier date.

SIGLA

Text and punctuation follow the MS. In the few cases of change the MS. reading is noted below. See further, pp. 79-81.

Italics are reserved for the editor's comment.

G = Dr. Grabau's edition ; *A*, *B*, *C*, *D*, *E* refer to the several scribes of the MS. See above, pp. 78-9. Corrections noted without letter may be assigned to the scribe then writing, unless 'black', 'faint', or 'pale' be appended.

or precedes an alternative rendering of the MS. characters.

read }
gy.? } " a suggested emendation.

i. e. ,, an interpretation.

bef. = before *aft.* = after *ph.* = perhaps *om.* = omitted *alt. fr.*
= altered from *interl.* = interlined *del.* = deleted

THE BUGGBEARS

⟨DRAMATIS PERSONÆ.

AMEDEUS, an old miser, father of Formosus.

FORMOSUS, his son, secretly married to Rosimunda.

BIONDELLO, servant to Amedeus.

TRAPPOLA, a knavish acquaintance of Biondello, the supposed 'Astronomer' Nostradamus.

BRANCATIUS, father of Rosimunda.

DONATUS, his brother, an old bachelor.

CANTALUPO, a rich dotard, suitor to Rosimunda.

SQUARTACANTINO, his servant.

MANUTIUS, in love with Iphigenia.

CAROLINO, his servant.

PICCININO, servant to Camillus.

IPHIGENIA, daughter of Cantalupo.

CATELLA, her attendant.

TOMASINE, Rosimunda's nurse.

PHILLIDA, servant in Brancatius' household.

PERSONS NECESSARY TO THE PLOT, WHO DO NOT APPEAR.

CAMILLUS, neighbour to Amedeus and confederate with Formosus.

ROSIMUNDA, daughter of Brancatius.

SCENE—Florence.)

The Buggbears

(f. 57 r.)

ACTUS PRIMUS

Scena 2^a Amedeus Biondello

Ame. Now sure biondello y^u art a worthie hinde
to trust to at ned: I imagined in my mynd
y^t having y^{ee} wth me I had an other hercules

Bion. ye marie thoughe I be but a servant yet doubtles
my life is as dere to me as yo^{urs} is to you.

Ame. I know thou didst here me when I calde thee :

Bion. Very trew

Ame. And yett woldst not answare nor ones peepe owt thie hed
of all this live longe night sythe first y^u wentst to bed.

Bion. Why I praie yo^u wold yo^u wishe me to have risen in y^e Darke
& bine caught wth those sprites? that had bene a prettie warke 10

Ame. Go go horson cānell, by thy parsonage thou art
bige enoughe to beare a standerd, yf thou hadst a good mans hart

Bion. I give yo^u leave to talke, but I praie you syr tell me
whie cowcht yo^u so close, & gat not vp to see
what hurly burly was ther?

Ame. ah slave makest no difference 15
beetweene me & thie selfe?

Bion. yes yo^u have store of pence
& riddockes in great plentie, & I pore sole have none
you are m^rster, I am servant, but else of fleshe & bone
I ame as well mad(e) as yo^u

Ame. thou myghtst have saide allso
that I ame of reputatioñ & thou for nowght doste goe 20

The Buggbears] this title inserted by a later hand *Ff.* 57-60 i.e. down to end
of ii. 1 written by scribe A seena 2^a] MS. Acts and Scenes throughout divided as
in MS. 6 trew broader pen after well deleted 15 or differance

that I do good a brode & thou bringst no comoditie
 that I ame stricken in yeres & thou art yonge & lustye
 oh y^t I had thie youthe, & those lymes y^t thou haste
 to deale wth a dragon shold not make me agaste

Bion. I am hyred wth yo^u to do my symple servise 25
 & not to fight wth bugbeares; O what a noyse was this
 those shrikes those cries that cruell roringe fitte
 though the nyght be quyte past, ring in myne eares yett
 I do not mervail I, thoughe yo^{ur} sonne durste not tarrye
 but laie those ij nyghtes forthe, he had good reason marry 30

Ame. when my sonne told me firste, y^t night I hard nothinge
 but these ij nyghtes gon ther hathe binne an old rumblinge

Bion. why? in what sort was it:

Ame. they bounced on the floore
 right over my hed, y^t I lokte every howre
 that the loft, the walles, the howse, & all wolde Downe 35
 but Ile lie no more nights ther, yf I maie in all this towne
 find never so base a lodginge till y^t clattringe be ended
 & streight I mynd to seke how y^t mattar maie be mended

⟨*Bion.*⟩ what thinke yo^u to do?

Ame. lett me here thie best counsell

⟨*Bion.*⟩ do yo^u not remember what formosus did tell 40

⟨*Ame.*⟩ I have halfe forgotten

Bion. The astronomer

Ame. Thou saiste trew

⟨*Bion.*⟩ how saye yo^u? is it best I bringe hime to talke wth yo^u

⟨*Ame.*⟩ ye mary, do thou so, the while I will go
 & aske the advise of my neighbour Cantalupo

⟨*Bion.*⟩ why? what can he helpe:

Ame. why? dost thou not know 45
 that allwaies it is good to have ij^o stringes to ones bow ⟨f. 57 v.⟩

Bion. the ffewer know yo^{ur} case the lesse they shall clatter
 but if yo^u liste to tell him it makes no great mattar

Ame. while I go, staie at home & loke to the howse

30 forthe interlined 'by C' G 39 ⟨*Bion.*⟩ this and the five prefixes brack-
 eted below are lost by mutilation of the edge. G as here 42 hime] i alt.
 from o

Bion. to staie ther alone, mary ou^r lorde deffend vs

50

Ame. Ah cowardlie wreche, who shall se my diner dreste

Bion. Diner me no diners,

Ame. whie thou dastard craven beast
wilt thou have me fast to daie ?

Bion. have yo^u not chese & butter
& a colde capons barne ? & more then I ned vtter
that remaind of yesternight

Ame. thou knowst I cannott eatt 55
except I have pottage & some good hot meat
I never thinke I dine except I have some brothe

Bion. this ones yo^u mvst have patience, be yo^u lefe or lothe

Ame. then thou must be master this once. but what wilt do
while I ame a brode ?

Bion. I do meane to gett me to 60
yo^{ur} sonne formosus, & as sonne as he dothe rise
we will fetch the astronomer

Ame. Canst tho^w tell wher he lies

Bion. here at the next howse wth yo^{ur} neighbore Camillus

Ame. In the name of god do so, sythe thou darest not kepe the howse
Ile folow thy mynd this ones & gett me gonne 65
but herest thou ? lett this man be browght hether a none
wth all possybell spede

Bion. it shall be done in hast

Ame. In suche waightie matters I love no time to waste

Bion. the wiser man yo^u *(Exit Amedeus)* So so he is gon his waie
withe a flea in his eare now farewell gentell gefferye 70
he hathe his arrand wth him I warrant him he is sped
in stide of toies he hathe bugbeares in his head
he hopes by the helpe of this same astronomer
to hawson those sprites. but yf we frame this gere
we hope to hawson him Bie this counterfaict Kaie 75
w^{ch} we lattlie lett make we will find suche a waie
to his goldinges that he kepes in prison so cruelly
that I trust yett er nyght they shall have a gaile delivery

yf my counnyng do not faill me, especiallie yf formosus
 have pvided the Astronomer he talkt of vnto vs 80
 But who comethe yonder?

Sceane 2^a Trappola Biondello

- Tra.* Iis not that my frend biondello
Bion. Is not that my franion Trappola
Tra. lett me see: is it he? or n(o)
Bion. what? my Trappola? the king of good felowes that didst lie
 wth the queene of beggars? all haile to thie maiestie
Tra. Biondello? my old coapesmate? of knaves y^e grand captai(ne) 5
 not a knave of baser size, but a knave died in graine
 the warden of the company of iavells, & the storehowse
 of sutteltie & falshod, most wellcom art thou to vs.
Bion. how goeth the world wth thee?
Tra. like a bowle very round
Bion. Vpon an old razer wilt thou lend me xx^{tie} pound? 10
 and Ile paie thee againe when we ij^o be honest men (f. 58 r.)
Tra. wilt do on thinge for me? shalt see what Ile saie then
Bion. what is that?
Tra. wilt thou do it?
Bion. yf I can
Tra. Stope downe a low
 & kisse my round rivette while I clawe thine ellbowe
Bion. three son burnde thistles, & a littell vrchines wolfe 15
 & of waspes & of hornettes on small pore bushell full
 & the divels nailes vnpared
Tra. well lett these grettinges go
 canst helpe me to formosus?
Bion. that I cane
Tra. Canst thou so?
 where is he?
Bion. not far of
Tra. yesternight he bade me be

79 counnyng MS.
 (ne) hidden by repair
 17 read vnpared—

2 n(o) -o hidden by repair
 6 size aft. sort deleted
 5 coapesonate G
 15 three] there MS. G

- this mornynge at his loging, but wherefore I cannot tell thee 20
- Bion.* then I can tell thee the astronomer thou must plaie
to worke a certaine feate to serve his torne this daie
- Tra.* he had haste when he mett me & so told me not wherefore
but he wild me to come to him & then I shold know more
- Bion.* I can tell thee the matter, for I devised it 25
- Tra.* what is it?
- Bion.* Go we in he will tell thee every whit
- Tra.* he naie he slepes yet, if his old wont he kepe
he wakes not so earlie Therefore while he dothe slepe
declare me the circumstānce
- Bion.* Then harken
- Tra.* I do so
- Bion.* thou seeste that corner howse?
- Tra.* Very well
- Bion.* Ther old brancatio 30
hath a passing pereles primrose to his dawghter whom formosus
dothe love beyonde the moone?
- Tra.* It is fitt to be amorous
for on of his yeres
- Bion.* now almost a yere agone
wth praiers & presentes, & bribes many a one
that he gave to here nurse, he be haved him selfe so well 35
that he gate to here bed howbeit the trewthe to tell
she yelded not vnto him till first he had plighted
his faithe & trouthe vnto her, & ther he her wedded
& bedded very closely, & put the weddinge ringe
on her finger, her father & his ther of vnwittinge 40
& every boddie els, save her pore nurse a lone
wher vpō commynge to her more times then that on
he hath left his marke behind him, & mad her a mother
- Tra.* See what comes of gamynge
- Bion.* whiche knowne, by a brother

24 him substituted in MS. for helpe him for deleted 27 Tra. in another hand
27-8 he naie . . . dothe slepe bracketed in margin for omission 30
Bion¹] Bi MS. in another hand, as Tra l. 27

of her fathers he hath made a very earnest motion 45
to his & her father to have her : where vpon
he wold mary her openlie againe wth new solemnitie
in the face of the world whom before he marred prively

Tra. what saie they?

Bion. Brancatius her father is content
but my master Amedeus is so hellishely bent 50
on the muck of this world, on his pelfe & his drosse
that of three thowsand crownes he wyll not bate a crosse
of rownd redy payment in dowry to bringe wth her

Tra. O gredy gaping gourmound, O whinyng drivelinge miser

Bion. The damoyseil hathe a stocke of towe hundred pound 55
& a ferme of her owne, but that soume cannot be found (f. 58 v.)
her stock & her fathers cannot well reache so hie
except he solde some land w^{ch} he will not til he die
& then all is heres, for she is his only heire

Tra. Treuly me thinkes her portion is faire 60

Bion. yet it dothe not content ou^r pinchefiste the old vecchio
thoughe her fathers land be faire, & he welthy allso
he loves not longe barefote for dead menes showes to stand
rather wold he one birde redy cawght in his hand
then two in the bushe

Tra. Ther in he hath some reason 65

Bion. Ye & see an other myschefe . in this same very season
ou^r neighbour Cantalupo old graybeard loveth the hottely
my yoŭge masters wife

Tra. what dothe he? in myne eye
she is as mete for him, as a glove for a horses nose
old morell wold have a new bridell I suppose. 70

Bion. why fole? when he happnethe to sneese in the nighte
hathe he not ned of on to saie Christe helpe

Tra. thou readest right

Bion. And furder she will kepe his back warme now he is old

Tra. I doubt shee will make him stammer & say I am a cucke-
cucke cuckecold

48 marred] married *G* 53 dowry. *MS.* 55-65 *Bion.* The . . . some
reason bracketed in margin for omission 69 f deleted bef. mete

for old men speake hudell many times on that note
but forthe wth thy tale 75

Bion. the old fole is so hote
on that matche, that to stope my yonge master atide
he tenderethe him his daughter, & offreith to provide
the three thousand Crownes that ou^r vecchio dothe require
w^{ch} summe hathe so set my old master all on fier 80
that formosus must hav her, the bargaine is concluded
the writinges are ingrosed, & yesterdaie weare they sealed

Tra. and how then?

Bion. how then fole? what shold formosus do
but confesse he is maryd? for he cannot mary towo

Tra. and what harme of that

Bion. he shall lose his fathers love 85
& he torned owt of dores And therefore it dothe behove
leste he lose his inheritānce to kepe all thinges secret
now this same cantalupoes dawghters harte is set
on an other on manutius.

Tra. but I prairie the what remedie
have ye shaped for those matters?

Bion. Theron the pointe dothe lie 90
ffirst formosus wife dothe faine her selfe sycke
& kepes her chamber close, having gon a monthe quicke
lest her father shold pseave her bellie to swell
in w^{ch} case we ware forsed the hole matter to tell
to her mother who to hide the thing mor cunninglie 95
hathe devised as it were for the ease of her malady
that she shall to the farme here wth owt ye towns end
to take y^e freshe ayer to see yf she will mend

Tra. Oh thies māmes are exigent thier daughters prantes to hide

Bion. how finelie for the purpose & clarkly she dothe pvide 100
to salve her dawghtrs sore & to bleare Brancatioes eye

86 he] *gy.*? be 88 all deleted before set 91 faine substituted above for
make deleted 94 hid deleted bef. tell 99-103 Oh thies . . . purpose
bracketed in margin for omission. 99 exigent] *gy.*? excellent 100 Bio.
in another hand as ll. 27, 30. *Qy.*? rather at l. 101 or 102.

this daie aftar sopper she shall go thither closlye
she hath borrowed a litter for the purpose.

Tra. Thates alone.

Bion. well, that feare is halfe past as sone as she is gone (f. 59 r.)

Tra. But to breake the second mariag, how provide you for it? 105
I meane wth Cantalupo?

Bion. peace I am not so fare yett

This same rosimunda (so formosus wife is named)
hath an vncle a stale batcheler, whom we have framed
to offer to geve for his nieces preferment
these three thousand crownes, & farther is content 110
to make her his child, so she marye w^t formosus

Tra. will he disburse this mony?

Bion. No, that charge lies on vs
for the iij thousand crownes to provid

Tra. wher are they?

Bion. In my olde māsters cofer, & here is a false key
to helpe vs vnto them, her vncle onlye shall 115
take vpon him he dothe give it to helpe his niece wth all

Tra. Old grandsire will myse it & so smell owt the trayn

Bion. for that we have a shifte:

Tra. that wold I here faine

Bion. we intend to bringe him in beleffe that Sprites did rob him

Tra. what is his head so grosse that you thinke you can bob him 120

Bion. why is it a thing vnpossyble or vnlikelie
that sprites wil deall withe gold? they are nimble & slie
to conuaie greater matters

Tra. lett formosus be advised
for doubt lest he pull an old howse vpon his head

Bion. well, heare me owt, formosus gave out this other mornyng 125
that the howse was full of sprites, & that he hard a rumbling
all the livelonge night, & fained a mervelous feare

Tra. what said old amedeus?

Bion. he laughed at this geare

112 charge *interlined*
deleted bef. bob
lined darker

113 iij^o MS.

117 it *interlined black*

122 withe *interlined darker* slie: MS.

120 so
125 gave *inter-*

& cald his sonne fole, but at night went formosus
 to lie forthe of doors here at the next howse 130
 wth our neighbor Camillus, from whence throughe a window
 weh I left vnbolted they gate in by lowe
 & so in to the cockelofte our my old masters head
 ther they shaked Iron chaynes, & bounsed, & trampled
 & howled as a thowsand devels had bin there 135

Tra. Oh passinglie well

Bion. my master had great feare
 when he hard that gastlie sture, weh lasted till nere daie
 till formosus & camillus gat forthe the same waie
 by the weh they gat in

Tra. oh ther was sport alon

Bion. My master called me as sonne as night was gon, 140
 and told me all the tragidie weh I knew better then he
 now this last night past he mad a pallet for me
 harde at his chambar dore, becawse I shold lie nere
 for I toke vpon me none of this stur to here

Tra. now a knave put on thie cote?

Bion. halfe an hower after mydnight 145
 formosus and his franions came againe that same waie right
 that they came the other tim, & mad like sture or more
 (yf more myght be made) then they made the nyght before
 he cald me, I laie winking, pretending for starke feare
 yf he gave me all he had that I durst not once come there 150
 so that vp he cold not gett me till this mornynge at brode daie
 in the whiche we ijō parted, & he toke that same waie
 to talke wth Cantalupo, & to tell him of this case (f. 59 v.)
 & I for the astronomer for formosus set a face
 as thoughe he knew wher to find a cūnyng mane 155
 to helpe all those matters by art:

Tra. yf he can
 informe me what to do, then Ile counterfett for couñyng

129 went *interlined* for when *deleted* 132 vnbolted *interlined* for open *del.*
 by or be 140 so fine *MS.* 148 made (*both*) e *added black* 154
 set] e *alt. fr. a* 157 then *interl. faint* 157-8 Ile . . . tellinge *deleted*
and replaced by let me alone in another hand left unrhymed, though b-t is in-
serted before the next line.

to have eat a conyes taylor. but yet in all thy telling
I see not to what end my art serveth to,
to helpe those love matters

Bion. Though thou dost not yet I do 160
thou shalt know more wth in but to show the same breffly
thou must colour the taking of this mony by Nigromancie
But go we in vnto him, se wher comes Cantalupo
that lustieould lover, & his man Squartacantino (*Exeunt.*)

Scena 3^a. Cantalupo/Squartacantino

Can. Do so Amedeus, I wishe yo^u toke that waye
lett him tell yo^u his oppinyon, I have said what I can saie
let me here of yo^u againe, Now my Squartacantino
am not I hapie trowest thou, yf my good frend brancatio
kepe promyse wth me, and lett me have to wife
Rosamunda his daughter, the ladie of my life ?

Sq. I shold thinke you did better to do your kindred good
with your goodes, for they have ned, then thus to waxe horne wood
on a girle at these yerres : or to helpe me your suruant
with som good affuitie, then venus games to haüte 10
I doubt your younge wife will mark you I wott how
with Saint Cornelius badge.

Can. ah caytife what saiest thou?

Sq. I have senne as mad a matter as that com to passe

Can. he shall never pise in medow that feareth the every grasse

Sq. Do you^u thinke these fros(t)y heares are fitte to matche wth her 15

Can. frostie heares? Nay my boy, I never felt me lustier

nor better disposed, titt thou knowest not me yett

Sq. O syr gett yo^u in, me thinkes you have a fitte
of an agew by your shivering & choughing so eagerly
the cold ayre is nought for you

Can. I an agew slave? why? 20

Sq. how do you? I parceve you^u are not well in your head

161 more] re altered C from e 1, 11, 16, 22 an (ant l. 22) added by broad
black pen to C of prefix 5 me and lett me, MS. 7, 13, 15, 21 qat (qa
l. 7) added by broad black pen to S of prefix 8 goodes G: goodeses MS.
(symbol p repeated) 18 SQat supplied pale ink

- Can.* I ayle nothing I, but am very well desposed
Sq. lett me fele yo^{ur} pulses, you are harte sycke it semethe so
Can. Awaie beast, dost thou thinke to make me Calandrino
Sq. your braines are owt of tune, that yo^u talke thus a dwelfe 25
of love trickes at your age
Can. why? knowest not horsone elfe
that *Amor vincit omnia*? Oh rosimund my swetinge
God send me thy favour, rather then to be a kinge
be of good chere my girle when thou art on fot againe
we will knocke vp this maryage
Sq. I pceave this is plaine 30
not an agew, but a frensy
Can. Then how currant shall I be
Sq. we had ned of cordes or chaines to bind him I see
an old man thus to doat?
Can. how old am I slave?
I have yett in my head all
Sq. your eies
Can. my tethe knave
Sq. me thinkes in your^r wooing your^r take an akward waie 35
to draw it thus in lenght, & drive it from day to day (f. 60 r.)
these women are all of the hastinges
Can. blame not me
if it laie in my powre to day it shold be
rather then to morow, or els I wishe the gowt
& the cowghe, & the cankers wold red me
Sq. no doubt 40
but it maie be as yo^u saie. yet sir this apparell
is of so stall a fasshion it cannot like her well
it makes yo^u like a shepe
Can. A shepe?
Sq. you are lapt in fur
as a shepe is in wooll I wold kepe an old stoore
wth the taylor for the fasshions, yf I were as you are 45
23 you] yo^{ur} MS. 41 yet *interlined above* But *deleted* 43 you are
interlined above youre *deleted* 44 stoore *gy.*? sturre

syns you will nedes be a lover

Can. thou woldst have me cut & square
& hack & hew my clothes, & go stroot it like a tossepotte

Sq. thers a meane twene starring & starke blinde you wotte

Can. & bycause thou dost saye so, Ile go mend the matter streight

Sq. why? whether will yo go?

Can. to the tailours to wayte 50

what fasshion is newest to please my ladies eye
& bedecte in that sute, thou shalt se me by & bye

Sq. you consyder it wisely

Can. the while go thou & gett
at ye poticaries shop some fine muske & syvitt
to make me smell swettly, for Ile lead a lovers life 55
Oh what myght I do to wine her to my wife?

Sq. This geare askethe cost

Can. cost? what talkest of it
& I had an whole Emprie, I wouold spend it every whit
to wyn my rosymonda. hold here this Crusado
to by this gear wth all the while I will go 60
to the barbars to be trimde

Sq. to the diers rather gett yo^u
to die yo^{ur} head & beard of an other fressher hewe
But here yo^u? for yo^{ur} dawghters dowry yo^u must care
that yo^u mary to formosus you had ned to save & spare
it is a good round gobbett

Can. tut I have mad my reconinge 65
for that matt^r all redie, & therfore I will synge

(*They sing.*)

Can. O love I die

Sq. O fole I frie

Can. O myne owne sweet hart

Sq. O cockescombe that thou art 70

Can. O my queene & my ladie

Sq. O my twichild & my babye

Can. O my Empresse & my goddes

Sq. O madnes & beastlines

54. shop. *MS.*
eight lines *MS.*

58 Emprie] *i. e.* empery, but *gy.* ? Empire 67-82 as

Can. my hart wythe love dothe skipe 75
Sq. the dogbolt lackes a whip
Can. how it leapes in my body
Sq. alack my pore noddie.
Can. O the loye of my mynd
Sq. O head full of winde. 80
Can. Singe hey trolly lolly
Sq. ffarwell my filly folly. *Exit Cant*

<*Sq.*> now he that in on packett all follies wold binde
 lett him knit vp my masters, for doubtles in my mynd
 he cannot be so sped Sythe he hathe fallen in love 85
 what gaudes & gamboldes of venus dothe he prove
 what toyes & frantick fittes do encomber his hed
 he is coombed, & slicked, & wasshed, & perffumed <f. 60 v.>
 & frizeled, & marquisotted, A mare wold break her halter
 to se how rosymunda his old vaine can allter 90
 he lutethe he harpethe, & singethe all the day
 wth a voyse as swett as any as can braie
 he iettethe vp & downe before his laedies durre
 wth his sonettes & his love laies he kepes a stinking sturre
 but sythe this folishe cāmell on the sodaine will wexe so feate 95
 lett me go & provid this musk & this sivett
 diadogmatriton were fitter I suppose
 or a drame of pylgrim salve to clap to his nosse <*Exit.*>

ACTUS SECUNDUS

Scena i^a. Piccinino.

Picc. I can scant hold vp myne eies, for why these ij nightes past
 I slept not halfe an howre, who ever saw suche a cast?
 now the winters nyghtes be longe to die for lacke of slepe
 ties no wonder consydering what a bounsynge we did kepe
 over amedeus hed to put him in a feare
 what a bustling of chaines & a rumbling mad we there? 5

75 dothe] dethe *G* 82 *Exit Cant* added in a different hand 83 binde *aft.*
 finde deleted 84 knit] kint *MS. G* ma'sters *MS.* master *G* 85 read sped.
 88 slicked] i *alt. fr. e* 93 laedies *alt. black fr.* laidees 97 Diadogmacriton
G 98 drame] drane *MS. G*

god mend this world wth me, & send me to slepe my fill
w^{ch} I know I shall not doo by my masters will
Trewly thies masters have but littell discrecyofi 9
but had they first bin servauntes they had mended that condicion
O that I wear a master how happie were it then
ffor those Ioly felows shold hap to be my men
they shold have good rownd waiges well paid them at theyr day
they shold lie well, & ffare well & have they^r tymes to play
as well as to drudge, they shold have suche drinke & meatt 15
as shold be pvided for my parson to eatte
I wold never chafe nor brawle, nor send them in the raine
especially in the night, and in the heate a gaine
they shold slepe ther vndertide, they shold not run & lackie
like spaniells at my stirrop, but shold ride everye iornye 20
thoughe it weare but a mile. they shold go by time to bed
& not rise to earlie; thus shold they be handled
yf I weare a master, but sythe I am a slave
wth camillus the contrary of all thies thinges I have:
yet I cannot mucche myslike, for my master for company 25
& formosus did take like paines or mor thane I
these ijo nightes that ar gone but here is the myscheefe
when I wold tak a nape rather then my life
he sendes me owt of dores even quite beyond Arno
to fetch cartain masking visers of rondeletio 30
but lett me trudge hence for I here on dup our durre
yf my master toke me here, he wold kepe an old sturre *<Exit.>*

<Scena 2^a. Biondello. Trappola.> *<fol. 61 r.>*

Bion. Co(me)
Tra. A g
And *<Bion.>*

13 rownd] crownd G 15 have suche substituted in same hand above
not run deleted 18 in¹] in in MS. 27 gone substituted above in same
hand for past deleted *<Scena 2^a>* Ff. 61-3 written by B. F. 61 has been
torn downwards leaving only the fragments of lines here reproduced, with initials
for the speakers. See notes. 1 Co(me)] So G 3 *<Bion.>* In many parts of the
MS. a line divided between two speakers is marked with a cross in the left hand

	how	
<i>Tra.</i>	If he	5
	he wo	
	lest I <i>⟨Bion.⟩</i>	
	Now m	
	Thone	
<i>Tra.</i>	I warr⟨ant⟩	10
	I haue y	
	lett them	
	but wher <i>⟨Bion.⟩</i>	
	that bothe	
	They will	15
<i>Tra.</i>	Are they s	
<i>Bion.</i>	ye & more, <i>⟨Tra.⟩</i>	
	greater mat⟨ters⟩	
	Twentye tym⟨es⟩	
	I haue brough⟨t⟩	20
	Althoughe in l	
<i>Bion.</i>	Theis matters o	
	& to tell them to	
	to make them to	
<i>Tra.</i>	The grosser? Naye	25
	But whye staye	
	to lynger till they	
<i>Bion.</i>	to <i>Santa Maria No⟨vella⟩</i> <i>⟨Tra.⟩</i>	
	As thoue saiest, for y	
	that I brought thee l	30
	but whoe cometh yond⟨er⟩	
	that wrought all this <i>⟨Exeunt.⟩</i>	

Scena . 3^a. T⟨omasine, Formosus.⟩

<i>Tom.</i>	I warraunt youe I, w
	I will straight fynde hi⟨m⟩
	If youe plucke vp your h⟨eart⟩

margin: this enables us to restore the missing prefixes on the recto only of this mutilated leaf. 9 Thone] Thoue G

And Causeles torment not y(ourselfe)
 And hearest thoue Phillida 5
 the Cawdell that I made he
 in the Dobnett on the fyer, let
 And gyve her of the brothe till I
 that shee can fast so longe, but he(r)
 And her love cloyes her stomack, & 10
 Suche meates as are holesome and should
 fol. 61 v.)

 15

 ht.

 20

 ie.
 25

 (v)vott,
 30

 an fayne

 down,
 sownd) 35

7 the²] the' MS. 18 -ht] to arrive at the number of lines lost I have allowed
 space upwards, from l. 35 where the rhyme is first recovered, guided by the space
 left between the lines on the same leaf below. I am doubtful whether six, five, or
 four lines are lost between that ending in -ht and the top of the leaf; but Grabau's
 estimate agrees with text and with scribe B's average page of 48 ll. 24 -ie] or
 -ne as G

doe youe sett all thinges in frame, the while I will flye
In hast to *Rosimunda*. and returne by and by.

70

Tom. He talkes of my Charge

For. To revive her agayne,
whome the tale of my revolt poore wench hath wel nere slayne
o sorye be those toonges that delighte to devyse
to sett vs twoe oute suche vncredible lyes.

Tom. This beginnyng ys good

For. And yt were not for pyttie 75
I wold chide her a lyttle to beleve such a vanytie,
Can I forsake her? Can the fyshe live on land?
Can men live without breathe? Can the heavens rolling stand?
Can the flaming fyer freese? Can the Chilly ryvers burn?
Assone maye theis thinges hap, as *Formosus* faith maye turn. 80

Tom. O worthy true harte, now he is in this good mynd
A better tyme vnto him then this, I cannot fynde.

For. Whoe ys that, that talketh there? what? my foundresse *Tomasine*?
howe fares *Rosamunda* yo^r Charge, that swetest Saint of myne?

Tom. Never worse

For. Oh my harte, how soe? what hath hapned? 85

Tom. She ys sick wth great sorow & wth fear well nere dead

For. Alas Alas why?

Tom. She heares that *Iphigenia*
hath putt her oute of place

For. To displace my *Rosimunda*?
my true & faithfull wief? shold I so abuse her?
No. never will I doe it

Tom. youe would not refuse her 90
of yo^r self, she cold beleve, but yo^r father hath agreed,
& his word must stand

For. my father had nede
to recon twyse herin, for he recons wth out his host

73 toonges inserted above in blacker ink C 76 beleve G: b changed to r MS.
83 G notes that the mark O is placed after the prefix F and a similar mark at
beginning of l. 132, and that as the intervening passage does not absolutely forward
the action it was perhaps deleted on performance. 84 *Rosamunda* inserted above
(‘by C’ G) 89 faithfull del. bef. true

if he recon suche a reconyng wth out me ; whom most
 that matter Doth touche. doth she thinke me such a dastard? 95
 so vnkynd? so brutishe? so Degenerat a bastard,
 from Comon humanytie? to yeld to such a wrong?
 that neyther her acquayntaūce, whome I haue known so long
 nor her most loyall love, nor my shame, nor her curtesye,
 nor our faithes in wedlock plight can stay me from suche
 vyllany? 100

Tom. I know she hath deserved to be remembryd of youe.

For. Remembred? o *Thomasine*? *Thomasine*? tis most true,
 & proufe the prynce of praise in tyme shall so trye
 that the memory of her, & her love shall never dye
 in this her harte & myne, The wordes that youe spake 105
 when we twoe were maryed y^t tyme that youe did take
 her hand & did putt it into myne, when with my Ryng
 I assuryd her vnto me & made open professing
 wth othes of my faith, that never from her shold flytt,
 Those yo^r words in the mydds of this true hart are wrytt (f. 62 v.)
 Never can I forgett them. *Formosus* (quoth youe) 111
 youe see thys my child, of whose love a long vyew
 & tryall youe haue taken, whome now youe see at eye
 to yeld the possession of hir self to youe francklye
 And make youe her husband, that ys to say protectour 115
 & Soueraigne of her lief, of her fame, of her honoure
 of her self & all she hath. her vnto youe I giue,
 and youe vnto her together so to lyve
 that nothing never sunder youe, in gladnes & in sadnes
 in helth & in sicknes, in ioye, and in distresse, 120
 in pouertye & in plentye from hencefourth yo^{rs} is shee
 from this tyme till death to her must youe be
 A husband, a frend, a tutour, or rather
 in steed of *Brancatius* a loving tender father
 the high god be A wytnes of this yo^r wedlock band, 125
 In whose name I beseche youe, & by this yo^r ryght hand

110 are interlined C above ys del.
 a alt. black fr. o

113 youe (both)] youe. MS.

125 band]

& by yor trouthe, plight faith, by the love of both of youe,
that eache of youe to other in suche lyking will contynew
I yelded & tooke her, and hur I mynd to haue.

Tom. I trust so

For. Till death shall lodge my Corps in grave 130
I Chose her, I lyke her, and oure Natures doe agree,
At one word I am hers, & none but hers wilbe.

Tom. Those wordes hath revyved me

For. If I maye wyn my father
to yeld to this matche his good will wold I rather,
Then to haue him frown vpon vs. yf he will not Consent, 135
tis done, tys dispatcht, Choose him my mynd ys bent :

Tom. Will youe come yor self to her, & tell her but so muche
as nowe you haue vowed? her earnestnes ys suche
to see youe, that but youe nothing ells can apease her.

For. I meane soe, & there I will further for to ease her 140
of her drery drouping dumpes Disclose suche a practise,
that if it take effect I trust all her Corrosies
yett ere night shalbe souppled, & her greffes fully quallified
& that wth franck good will of o^r frendes on everye syde.
But yond comes *Piccinino*. *(Exeunt.)* 145

Scena . 4^a. Piccinino.

.2. the song for piccinino.

cor^{us}. A sprityng a sprityng a sprityng go we
with thys face & that face and yo^u goodman good face
syng hegh hoe Iolye heygh hoe a sprityng go we

i verce lyke buggbeares wth vysardes to make old sootes dyssardes 5
wth sowcynges wth rowsynges wth bownsynges wth trownsynges
wth roomblynges wth loomblynges wth foomblynges wth toom-
blynges
wth ramplynges wth tramplynges wth rappynges wth trappyinges
A sprityng &c

127 trouthe *MS. the g del.* 129 hur *alt. fr. our and followed by natures doe*
agree del. MS.: her G 136 read him, 2. the song . . . finis] *inserted here*
from f. 75 v. of the MS. where it appears at the end of the play with the third
and fourth songs, the concluding chorus appearing separately on f. 77 v. G would
place this at commencement of ii. 1

Scena .5^{ta}. Manutius. Carolino. Iphigenia. Catella. Formosu(s.)

Man. What sayest thoue Carolino? shall *Formosus* haue my lady.

Car. Tis too true

Man. how canst tell?

Car. for I mett *Biondello* lately
who reportyd it to me

Man. Ah myserable *Manutius*,
betwen hope & feare, that so long hast hanged thus
Now hope being gone, what remayneth but to dye
in deadly dispaire? 5

Car. S^r will youe doe wyselye?
sythe that that youe wishe for in no Case Can be
wyshe for that that maye be

Man. *Iphigenia* is my wishe.

Car. Youe see for yo^r tooth she ys too dayntie a dishe.
& therfore lett her goe

Man. That loveth me so well? 10

Car. If it can not come to passe, tis but follye to dwell
over long in hope of her, there are more maydes then malkyn
youe know weddyng & hanging by Desteny are brought in

Man. Thoue maist soner speak yt then I that fele it, do it.
for thoue arte free from greef, & I am in my fytt 15
But syth it is so, that malgree her and me
Formosus must haue her, & his she must nedes be
my death shall make him Roome. But yond comes my Empresse.
& the quene of this Corpes

Iph. eare I sterue in this distres

I first do determyn all sortes of salves to trye, 20
& then yf no help serve, perforce I yeld to dye,

S.D. *Manutius G*: *Mlanutius MS.* (M alt. fr. P) 7 that² inserted above
line C 12 then om. *G* 18 comes my Empresse deleted *MS.* and
cometh shee substituted in blacker ink. 19-24 & the quene down to *Manutius*
are marked off in the margin as for omission, and at l. 24 instead of But . . .
Manutius. oh is inserted above the line Ile goe vnto her well mett my swete [on
well mett interlined B] *Iph.* well met in blacker ink.

And therfore Catella to *Rosimunda* will we goe
to learn what she can tell me, to encrease or ease my woe
But yond is my *Manutius*. oh thou Soueraigne of my hart
how fareth the world? must we twoe neds part? 25

Man. So the Cruell sterres decree

Iph. oh. heavens. o fates,
o thrise Cruell destenies that hurle suche heapes of hates,
and spette yo^r spytes at vs. yett doe the worst ye can,
& lett my spytfull father against kynde be the man,
that on his poore daughter doth work yo^r wreakfull willes 30
As the mynister of yo^r hate, & the Instrument of yo^r ylls :
yet if wth the lief youe denye me my *Manutius* (f. 63 v.)
my death shall delyuer me from yo^r mallice so outrageous
I will haue none but him the end shall trulye try
That his I will lyve or ells his I will dye. 35

Man. Oh my ladye appease yo^r grief yf it maye be,
yf not, yet refuse not A Companyon of me
that haue vowed in yo^r servyce to bear wth like good will
what euer shall befall vs, be yt good or be yt yll
& tell me whither goe youe?

Iph. to the giltlesse poore *Rosimund* 40
of whome I receve this gaslie grevous wound,
& whome I haue goryd wth the like wound againe
eche cause vnto others of lyke reboundyng payne.
my father Comaundes me to see howe shee doth fare
for they saye she ys sick, but my chefe & greatest Care 45
ys to lerne what she can tell me, & to frame between vs twoe
some Remedie for this myscheff & what is best to doe
for yt pyncheth her as hard, & as nere as yt doth me
& therfore fare youe well for yonder Cometh he
whome I lothe to see or heare, my bane & mortall enemye 50
the Cropp, & the roote, & the ground of o^r myserye

(Exit with Catella.)

24 thou] ou *alt.* *black fr.* e: the G 25. de *del.* *bef.* part 28. spyte^r *MS.*
29 father *del.* *bef.* spytfull 38 wth substituted above in blacker ink for the
deleted 40 goe substituted above for fare *deleted* poore interlined black C
43 others *MS.* G: *gy.*? other

Man. what saiest thoue *Carolino* shall I break to him my mynd
It is wysdome ere one perrishe to seke all helpes to fynde

Car. Take hede what youe doe.

Man. I will crowche, & kneele, & pray
& entreat & beseche yf anye waye I maye
gett grace at his handes 55

For. I haue sett her in suche plight
that nowe shee is reuyved & her greef is banisht quight
but yonder ys *Manutius*

Man. how saiest thoue? shall I goe
& move him in this matter?

Car. I wishe youe to do so
youe shall yett doe this good, if youe spede not as youe wold 60
youe shall make him to doubte youe, lest youe will make him
Cuckold

Man. hold thy peace whorson Caytiff

For. my *Manutius* well i mett.

Man. O *Formosus* all my hope & my helth in youe ys sett

For. why what Can I help youe?

Man. wyll youe marye wth my love?

For. They saie soe

Man. If youe doe so most true youe shall prove 65
That that daye shalbe my last

For. how so?

Man. I do fraye
To vtter yt to him. tell thoue what I wold saye

Car. my m^r doth love yo^r *Iphigenia*

For. Nowe trulye
he is not of my mynd our opynions herin varrye
hath he had no furder dealinge wth her then bare woing? 70

Man. oh no good *Formosus*

For. I wishe you had ben doing.

Man. Nowe first of all old loves doe not wedd her, I pray youe

For. I will swere I never mend yt

54 doe *interlined* 58 *Man.* how] *M.* *interlined* h *alt. fr.* l 62 my
interlined black C 66 how. *MS.* 67 tell' *MS.* 73 mend] d *alt. ph. fr.* t

Man.

If your father wold way you
to her, yett delaye ytt, tyll I wander in exyle,
for I Cannott abyde to tarrye here the while
To see youe matche with her

75

For.

Manutius this I tell you
To Crave heapes of thankes where no thankes are dew
ys no frendly dealyng. here I flattly surrender (f. 64 r.)
Iphigenia vnto yo^u, not for that I do tendere
in thys case yo^r sute, as though save to yo^u 80
no man els shuld have her from me, for thys most true
that rather wold I lose her then wyn her to my wyff
ye I seeke all meanes to scape her

Man.

yo^u haue rendered me my lyfe
wth thes cōfortable wordes

For.

mary thys styll I say
(though I love yo^u as my frend, & will pleasure you what
I may)

85

yet heryn I crave no thankes, rather you will I thanke,
yf yo^u or yo^r man can invent any pranke,
or forge, or fynd out, or coyne, or devyse
some feate that she may be yo^{rs} in any wyse :
I my self will pcure that myne she shall not be.

90

Man. Tis inough, I aske no more*For.*

yf yo^u goe in wth me
to Camillus howse, I wyll show yow there more
what we have devysed, then you knew of before,
to bryng her to yo^r handes

Man.

leade me whither yt pleaseth yo^u.

For. ye yo^r healpe may do vs pleasure*Man.*

Go before, I will folow. 95

Sirrah. get thee home the whyle, & if *Bindus* or *Octaveus*
quere for me, thou shalt have me here at Camillus house

<Exeunt.>

76 yo del. bef. her

81 thys i. e. this is

88 of del. bef. or²

ye will

97 me, G:

78 Ff. 64-66 r (trouble them III. iii. 124) written by C

86 you interlined (? another hand) to replace yo^u del. aft. I

93 know G

94 yt pleaseth yo^u substituted in MS. for

me? MS

ACTUS TERTIUS

Scena 1^a. squartacantino.

the 3. song squartacantino.

COR^{us}

I feare myne old master shall syng thys new note
no foole to the old foole when he gynes to dote

- 1 he needes must be perfumed brave wth powdrs proud of pryce
wth musk wth civet & wth trickes of new & rare devyce 5
wth amber grece he must be grymed & such lycke costly geare
wher I suppose a fyer warme for hym far fyttter weare
And therefore I feare hele sing this new note
- 2 hys whyte beard & hys golden teeth w^{ch} shyver in hys head
wth her whyt teeth & golden lokes are even as fytt to wead 10
as march wth lusty may shuld match, wherfore I feare me much
hys wooying wil to woeyng turne yf that hys chaunce be such
I feare myn old etc
- 3 and he wth march from fysh to flesh shall march in march hys
sygne
& she wth may, may taurus make to gemini resygne 15
or playne my mynd to tell when she by bearyng one to manye
may pearce my master to the hart, and gyve hys head eveny
I fear myn old m^r etc
finis

- Sq. Can any thyng be worse, then to serve as I do 20
an old amorous knight, and a doating fole to?
that goeth in his last quarter, & yet the gray beard goinne
daunceth, praunceth, & skippeth, & playeth friskoioly,
& syngeth; & fareth as he weare dame venus tideling,
or as yf hys coltes teeth in his head were yet stiking. 25
but yf he match there, there may stick in hys head
though not hys coltes teeth, becawse he ys over hayed,
yet a fayre payre of hornes, & I hope she wyll not fayle
for hys further p^rferment to send hym in to Corne wayle

Seena MS. the 3 song . . . finis] inserted here from f. 75 v. of the MS., and
so assigned G 3 gynes] gyues G 8 And . . . note in another hand for
I feare myne old m^r etc deleted 17 eveny or A veny (A is imposed on some
other letter): · ve · G 22 goinne] dissyll. i. e. goin-ne, perhaps for gonnie
(cf. kint for knit I. iii. 84).

he sent me even now for some Muske & some Sivette, 30
 to make hys mashyp swete: with the poticarie when I met,
 & askt for soch trinkettes for my master, thou forgettest
 what thy master wold have (quoth he) it were best
 thow boughtest hym a box of *unguentum album*
 for the itch & the skabbes, for that is very holsome, 35
 and that hath he nede of, more then of muske & Sivette.
 souch grace very ofte was he woont here to fett,
 but he never vsed Muske. At the last I was fayne
 to tell hym of hys wooing, to make the matter playne.
 when he heard it, wth laughing he was redy to burst, 40
 wth other odde cōpanyons. It were not the worst,
 yf thow wilt be rulde by me to cary hym (quoth he)
 A box of Assa featida. but at last he gave me
 thys swete ware to be grime our grandgosier wth all
 now will I wind me home, lest yf our grandsire call 45
 & mysse me, he will chide, for thes lovers be waspish
 when in venus affayres thynges fall not as they wish
 yet have I further newes to hys fatherhood to tell, <f. 64 v.>
 that Biondello told me of that will not please hym well
 as we met in the streete, I beleve for all hys dotage 50
 it wylbe a coolyng carde to abate the yoothes courage,
 concernyng Rosimundas disease that she feeles
 he told me out of dowt she is sick of two left heeles
 but mum. who comes yonder? one of old Carons franions.
 oh tis signor *Amedeo*, one of my master's pott panions 55
 <Exit.>

See 2^a. Amedeus. Brancatius. Cantalupo.

Ame. Tristissia vestra: I fynd it true to day,
 I must trust to my self, & do the best I may
 in myne owne affayres, for help I get elsewhere,
 I made moane to Cantalupo, who scant wold gyve an eare
 to harken to my talk, or abyde my half tale told, 5
 I know why it is: though the hottie tottie be old,

37 grace] *MS. G: gy.?* grece
 (? another hand) worst. *MS. G*

39 he *del. bef.* to²
 1 *z. e.* Tristitia

41 not *interl.*
 3 help] *gy.?* no help

yet he wooeth a yong wyfe, that enchaunteth out hys witte,
 he can listen to nothyng, whyle he is in hys fitte
 I see love is blynd, yet I thought that our amitie
 (sith through our childrens mariage we enter in affinitie) 10
 wold have moved hym to take some compassion of my case,
 and to help me wth hys councell. but all thys tooke no place
 in hys extravagant head ffrom hym streyght I went
 to my Confessour, to intreat hym some remedy to invent
 agaynst thes wycked S<p>rites, he red me a pistle 15
 & told a long round about not worth a whistle.
 that it was godes owne punishment for my synfull life gone.
 he wisht me leave my Covetise, & bad me put on
 a new man, & leade a new lyfe, & then soothely
 God will put vp hys rodde, & be no more angrie, 20
 & thes sprites wilbe fled. as thowgh that my Covetise
 (w^{ch} is cownted now good husbandrie) seemed ill in Gods eies.
 wold he have me kepe nothyng agaynst a raynye day?
 I know god wold not so, what so ever he do say.
 but syth by bothe thes wayes no gayne to me doth ryse 25
 Ile see what good helpe thy^s astronomer will devyse
 hath biondello brought hym yet? I will see yf they be here.
 I will knoke, for alone I dare not go nere
 among those cursed ffeendes. howe ho? who is in the house?
 not a word. whates the matter? that all ys husht thus? 30
 yet agayne. who ys wth yn? they are not returned yet
 I marvell wher they are. I will knock another fitte
 no poynt speake? what ho? not a word? thys is mervelous.
 but yond ys Cantalupo, & wth hym comes Brancatius
Can. I am sory for my sweete hart, but I hope she shall do well 35
 what ys her dissease I pray yow, can yo^u tell?
Bran. partly the grene sicknes, a preparatyve to the dropsie,
 but her greatest disease ys a spice of the timpanye
 as my wyf doth in forme me

Can. In what part lyes her sycknes?

Bran. In her belly moste of all, w^{ch} is swollen in great bignes 40

9 tought G 25 me interlined above some word del. 29 howe inter-
 lined (? another hand) above how? del. 37 dropic G

Can. what myght be the cawse?

Bran. A distemperature of the liver
w^{ch} bred of y^e dregs of an evell cured fiver

Can. well, I hope of amendment, & I wysh it very sone,
that or maryage, & my daughters may in one day bothe be
done.

for I sytt all on thornes till y^t matter take effect 44
<f. 65 r.>
the whyle for good physyke see yow do not neglect
thowgh I beare ye hole charge

Bran. I do purpose thys evenyng
to have her to our farme, for they tell me the changyng
of the ayre will do her good

Can. I wish it to be soe

Bran. but I long much to heare how the matter doth goe 50
wth my neybur *Amedius*: yo^u told me a thyng
towchyng spirtes in hys howse w^{ch} hath bred me sū woonderyng

Can.

Bran. well mett Amedi(us: tis said that) sprytes do walk
on nyghtes in yo^r howse is it so

Ame. I wold it were not 55
these ij nyghtes to gether they frighted me I wotte
all moste out of my witt

Bran. good lord bless vs all
thys ys the strangest case that ever I hard be fall
In what sort do they trouble yo^u?

Ame. even over my head 60
they so trample & turmoyle when I am layed in bead
& shake ther vngly chaynes, & roare, & yell, & crye,
that vnneth for feare in my bed dare I lye.
my sone for stark fright dare not sleepe wth in y^e howse
but hath gott hym to lye wth or neybour Camillus.

Bran. and have yo^u no help?

48 our interlined (? another hand) above my del. 53 Can.] This and the
two following lines are inserted along the margin of the leaf at right angles to the
text. Of this line is left visible only the prefix C and some fragments at the
beginning which may represent tis told, while the last word must have been talk.
61 vngly MS. G. or virgly yy. ? ugly Cf. Note

Ame. I looke for a cunnyng man, 65
 that hath promysed my sone to do the best he can
 to rid the house of them. for duryng thys sturre
 I dare not for my lyff peepe my head wth in y^e durre :
 yet ones I was wont to laugh at such nycitie
 & thynk it old wyves tales, & lyes, & meere vanitie 70
 but what are those yonder ?

Bran. The one is yo^r Biondello.

Ame. then the other in y^e gowne is th'Astronomer I beleeeve so.

Scena 3^a. Trappola. biondello, Cantalupo, brancatius. Amedeus

Tra. what are those that stand there ?

Bion. Mary one of these three
 is my m^r that we go toe.

Ame. biondello? is that he
 that my sone told me of?

Bion. Thys is the very same.

Ame. Master doctor, double wellcū. trust me thers none that came
 to my howse thys good whyle better wellcome then are yo^u 5

Tra. Are yo^u he that is trobled wth shadowes ?

Ame. Tis too true

Tra. I am sorry for yo^r anoy, but feare not of the remedie

Ame. m^r doctor I comyt my self to yo^u wholly
 & I pray yo^u shew yo^r cunnyng

Tra. yo^u shall not neede to stand
 to vtter me yo^r case, yo^r sonne hath done yo^r errand 10
 so y^t nought ys requyred, but y^t yo^u take the care
 to provide all those thynges that here to nedefull are
 & to do that I prescrybe, & I will bringe to passe
 to warrānt yo^u yo^r howse cleane dispatcht, as ever it was.
 & tyll my feate be wrought I will looke for no hyre 15

Ame. what will yo^u have then ?

Tra. Nothyng will I requyre
 but sith yo^u are a gentleman I will stand to yo^r curtesie

to such as you are Ile do more for love then monye
I love not to indent wth such as you be.

Ame. I trust, I will please you how say you? he semes to me 20
by hys looke a worthy man.

Can. And I take hym for such

Bran. And I promise you his fashyon doth please me very much

Bion. O sir you wold wonder what miracles I dyd heare
of those that dyd know hym, yn Orleauce thys other yere
& in paris what a cure he did on the french kyng 25
(I wold have sayd the Queene) how he browght downe her
teemyng

Bran. is he then a phisician? oh I have a sick daughter

Tra. I will fyrst dispatch thys, then Ile harken to you after

Can. I promyse you m^r doctor hys dawghter is my wyfe
(I meane she shalbe so, yf god lend me lyfe) 30
yf you sett her an foote & make her hole agayne
I will doble doble doble consyder yor payne

Tra. you shall say Ile deserve it (f. 65 v.)

Ame. m^r doctour fyrst wth me
I pray you begyn, that my frendes here may see
some shew of yor great skill

Tra. before I can venture 35
to do any thyng, fyrst in talk I must enter
at home wth my fam(il)yer,

Ame. how sone will you do soe?

Tra. As nere as it ys, before dyner will I go
& bryng a parfynt answere.

Bran. Then remember me too
for my dawghter wth one labore bothe thes thynges you may
doo 40

Can. ye I pray you forget/not she ys well woorth yor counyng

Tra. you shall knowe all & more wth speede at my returnyng
yet one poynt for yor lernyng I wyll teach you ere I go
thes spirtes are of sondry natures

Ame. be they so

Tra. some are of y^e fyre, & some of the ayre 45
 some watrye some earthly, & some golden and fayre
 some lyke vnto sylver, some leaden, & of every mettall
 & they have sondry names by we^{ch} we do them call
 som are called *folletti*, *foraboscki*, *forasiepi*,
 that ys woodcrepers, hedg creepers, & the whyte & red fearye 50

Can. what a rablement ys there

Tra. some lovely & amyable
 some felowly & frendly, some constant some mutable
 of hylls wodes & dales of waters & of brookes
 we coonyng in that art can ken them by ther looks

Can. Jesu god wher yo^u can

Tra. some fawny, some satiri 55
 some Nymphes, hamadryades, & dryades that are slye
 pukes, puckerels, hob howlard, bygorn, & Robin Goodfelow.

Can. oh Godd what is it that thys man doth not know ?

Ame. ye be bold neyther Baldus nor Bartolus hath thys skyll,

Bion. ye have hard nothyng yet,

Tra. then are there of the yll 60

that be called darke Shadowes, as *Gundus*, *Egippias*
Chicheface & berith, *Phalacrocorax*, & sir *Satanasse*.

Gnare, frare, lare, Vrigo, Sors, & bors

and hors, & myghtie *Mors* that confowndeth ye corse

lorcoballus, *Marcolappus*, Geball, whoball, Sent, and Garret 65

Can. god save vs from harme

Tra. hax. pax. and max ye varlet,

Cacodeomon, diabolus, Oreus, Stryges, Tregende
 harpyes, Gogmagogs, lemures, and lamia^e tremendæ,

pluto, proserpina, and the three groyned Cerberus

Tisiphone, *Megeara*, Alecto, and briareus 70

hermafrodites, herkinnalesons, Eatons, pickehornes, & lestrigoni,

hob Goblin, Rawhead, & bloudibone the ouglie

haggas Bugbeares, & helhoundes, and hecate the nyght mare

49 called *interl.* faint another hand for clypped (i.e. cleped) polettie dei.
 51 arablement *MS. G* 53 hylls] ylls *MS. G* 55 wher *MS. G*: *gy*.? what!
 fawny *MS. G* for fawni 64 Mors. *MS.* 65 Marcolappus] cola *interl.*
 fainter above loca del. 68 lamia Tremende *MS. G* 71 herkinnalesons,
 Eatons *G* 72 ouglie] or onglie (? o alt. fr. v) cf. III. ii. 61 note

Can. no more for godes love, yo^u make my heare stare
to heere these gastly monsters

Ame. but to cū to the poynt 75
what thynk yo^u of my case

Tra. though it be out of Ioynt
yet take yo^u No discūfort I will bryng a redy answe^r,
& assured healp vnto yo^u, when I talk wth my familiar
The whyle do yo^u take a greene hasell wand
& thwite it fowre square. On the one side must stand 80
thys verse :

Alpupencabas,
tot habet, ninas
quot habet gras

Then Galbes, Galbat, Galdes, Galdat, fayre written as yo^u can 85
On the syde vnder that wryte yo^r owne name, & then
On the thurde syde thes wordes: *Irioni, Kiriori,*
daries, dararies, Astararies, & wth it ioyntly
thys verse :

Arx, tridens, Rostris, Sphynx 90
prester, torrida Seps, Strÿx

on the fowrth syd set yo^u downe ye name of sū frende,
as one of thes Ientlemen. That done, in the end
in sū secret cloce chamber make a fyer, then thus doe
fyrst slend thys square sticke lengthwyse in to two 95
then each in other too. Then each of yo^u throw (f. 66 r.)
two lengthes in to the fyere

Ame. all the other poyntes I trow
I wyll beare well in mynd, but those hard names I cannot

Tra. here I geve them yo^u wryttn, that they be not forgott 100
& whyle they are burnyng, on yo^r knees yo^u must fall
tyll they be cōsumed, speakyng thes wordes wth all
To l(i)mbo lakes ye hellish haggēs be gone
to Stix, & Coccytus, to Achæron, & Phlegethon
dare yow ventare to do it?

77 No] N alt. 79 agreene MS. 81, 89 verse] vease MS. G The
following words (smaller type) form in MS. one line with thys vease. 82
Alpupencabas G 91 stryx G 99 they be] yo^u do MS. G 102 l[i]mbo
lakes] l(i)bo labes G 104 venture G

- Ame.* Must we do it here wth yn ?
- Tra.* not there, for those Sprietes will not suffer yo^u to be gyn, 105
but wyll lett yo^u all they can
- Ame.* Then I pray yo^u Cantalupus
will yo^u help me to do it wth yn, yn yo^r howse ?
- Can.* I am very well content
- Tra.* well. shall we play sure
& put it out of doubt, that boldly yo^u may dare
to do that I bed yo^u, though the Sprites do there worst ? 110
- Ame.* ye I pray yo^u
- Tra.* kneele downe then, & though they wold burst
for anger, yet shall they want powre to come nye
after thys Coniuration, it shall bynd them so myghtylye
Miastor, Agniptos, Anturgos, dolicoschiös,
Theostygis, Cantilios, Chrismodos, Inoflyx, paramoschos, 115
frenomoses, Gereos, Aphron, licnos, phalacros,
parochros, sapros, hypnilos, phylargros :
vos claudo in hoc circulo, constringo et vincio
vos arguo, increpo, obiurgo, iubeo, impero,
et omnes deamones a Sathana usq3 ad Saraboth, 120
I coniure & bind yow be yo^u lefe or loth,
that yo^u tooch not these gentlemen, nor ones come in place
nor the hardest of yo^u all once dare to show hys face
to hynder or troble them vntill they have done
now ffeare not, you ar safe the while I will ronne 125
to speak with my ffamiliar
- Ame.* but whear shall you be ffound
- Tra.* If I tary somewhat long your man can come Round
to my study send ffor me I will come at a trice
- Can.* Then go we about it
- Bion.* I will go and gyve advice
of this matter to *formosus* and bring him whear you are 130
ffor he ffor this matter taketh marvelous Care (*Exit.*)
- 112 anger. *MS.* 114 Agniptos] *cf. note* Anturgos or Anturgos 115
Cantilios or Cautilios Inoflyx *G*: I noflyx *MS.* 116 frenomoses] *es later*
licuos *G* 120 *S. del. bef.* Sathana 123 hardest *MS. G.* 124-45
vntill . . . sick written by scribe D, as *G*

Ame. well done Mr Doctour lett me Crave to knowe yo^r name

Tra. my name is Nostradamus

Ame. I have hard of yo^r fflame
ffor great skill in astronomy a great whill a gone
you ar of Nepos race

Tra. I am on of that faction

135

Ame. O how famous is that Race and exelent in astronomy
and the arte of black magick

Tra. be you sure we ar as privy
wth divels and wth sprites as the brethern of syent paull
hear in Italie Can skill by a gift supernaturall
of sarpentes and poysons and mad dogges and suche gear 140

Ame. Lett vs goe about our bussines

Tra. Doo you so and have noe ffea(r)
I warrant you it will ffall out very well (*Exeunt the old men.*)
So so they ar gone They ar sped I can tell
of their errand all Thre and I hope to ffind som dogtric(k)
if my Cūning do not ffail me, ffor his Doughter that is sick 145
O good god, who had thought they had bene of such (f. 66 v.)
symplicitie

I accownt it no great mastery to blynde & bleare there eye
my coonyng ys corraunt wth such babes as thes be
but yond comes a diamond I woonder what ys shee (*Exit.*)

Scena 4^a. Iphigenia. Catella.

Iph. I thynk my Iourney well bestowed for th ease of my poore hart
wch redy was ryght now to breake opprest wth dea(d)ly smart
I see it ys not good to be suspicius over much
they breede ther bane & hatch there harme whos fryghtfull feares
are such

I thought formosus went about to robb me of my feere 5
Alas such thougt vnto his hart god wot was nothyng nere
my gelous feare in gendred had such hate wth in my heade
that vnderservde a thowsand tymes I wysh(t) to see hym deade
yet who so busly seekes as he to gayne me my desyre

132 read done.— 138, 9 full stop at end of each MS.
Scribe C resumes, to end of Act iii. 5 feere] seere G

146 f. 66 v.

who feares my hart who lothes my loss who fryes In equall
fyer 10

but he whom as wth out all cawse I hated here to foer
so now good cawse cōpelleth me to love so much the more
thus can the heavyns rowle & turne, thus nothyng standes at stay
thus done or thowghtes, or hopes, and happes, both chop &
change away

& when from ill the(y) turne to well that chaunce must nedes be
good 15

and such good chaunce hath chaunced me whos case before so
stoode

that I in goollf of deepe dispayre in daunger to be lost
(so pitiously in waves of woe my balefull bark was tost)
In haven of good hope now ryde, & saffe at ancker lye
through good formosus frendly fayth wch hym moste tru doth
try. 20

for loe, Catella, but ere whyle I fearde lest he wold take
my fathers offer that he made, & Rosimond for sake,
to whom I know he plyghted had hys fayth & truth of yore
whose case yf he should cast her of, dyd greeve me very sore.
so much the more for that my case & herse dyd Iomp in
o(ne) 25

for had she lost formosus, then manutius had byne gone
so both had lost or cheeffest Ioyes but now it ys not so
he wylbe heres that other myne who ever shall say no

Cat. And may you wryte vpon hys wordes

Iph. wth othes when they ar bound

Cat. In perjured lovers othes & wordes ofte tymes lyke truth ys
founed 30

Iph. yf othes sve not, then what wyll sve

Cat. I have hard yt god on hye
doth lawgh when lovers breake there vowes, & from ther fayth
doth flye

Iph. yet have I better hope of hym

10 loss MS. G. 16 case, MS. 25 dyd Iomp del. MS. and grewe on
(i.e. one) interlined faint by another hand, to end the line 21 sve] an s
implying ser

- Cat.* I ioi to here yo^u syng
that song, me thought yo^u harpt before vpon to bad a stryng
how yf yo^r fathers wyll yo^u force
- Iph.* so fayre a plotte is layd 35
to wyn o^r fathers to o^r wylles we nede not be afrayed
- Cat.* I wysht it happe as yo^u wold have, but gladly wold I lerne
that plot yo^u meane some thyng theryn phapps I cold desserne
- Iph.* it ys to long to tell it now thys day or nyght shall try
what fayth wth in formosus wordes & constant truth doth ly 40
meane tyme wth cheerefull song I will assay
to ioi my chaunce to syng old care away
the song, lend me

The 4 song /Iphiginia.

- 1 lend me you lovers all yo^{re} pleasaunt lovelye layes 45
come come wth me reioyce come come gyve ladie fortune praes
for she for she it ys that doth my state advaunce
she she hath turnde my bale to blysse, my checkes to cheerefull
chaunc(e)
& therfore away care
away away hence care 50
Away away hence away away & be gone care
- 2 my sowre ys turnde to sweete, my pitious playntes to play
my clowdes of care to comfort clear my nyght to bryghtest day
my feares to hopes, my teares to truce, my want to wysshed wealth
my warr ys turnd to quiet peace my sycknes vnto helth 55
& therfore away care &c
- 3 Manutius ys the man whose love hath lent me lyff
for now in spight of all dyspite I hope to be hys wyff.
thus wth delyght I say all care away to dryve
I lyve, & love, I lyke my lucke & long in love to lyve 60
therfore away care.
away away hence care
Away away hence away away & begone care
finis <Exeunt.>

The 4 song . . . finis inserted here from f. 75 v of the MS.
chockes G

48 checkes]

ACTUS · QUARTUS·

(f. 67 r)

Scena 1^a. Tomasine. Biondello

Tom. You shall know what I cane know ; if you wilbe of good chere
 I will do my diligence what hath hapned· then to heare
Rosimunda sendes me forth to hearken for the astronomer
 & whether he hath wrought his feate ; an end of this geare
 the pore wretch wold heare, & yonder is *Biondello*. 5
 how goeth this geare forward :

Bion. how goeth it, as it sholde goo

Tom. now thanked be god, tell me some piece of newes/
 to Cary *Rosimunda*, that doth nought but lie & muse
 in her dumpes on this matter, & consumeth a way
 as the salt in the water, or the snow in Somers day : 10

Bion. Even as we cold wysh all hath hapt hitherto.
 the astronomer hath done as we wold have him do,
 he played his pageant finely

Tom. The Astronomer : what is he ?

Bion. A fellow for the purpose as fitte, as fitte maye be·
 A merchānt straungers Servaūt, añ acquaintaunce of mine 15
 whose master hath bene but a while yet a florentine.
 but I knew his mans qualicūmes when we dwelt both in *Venice*.
 Go tell *Rosimunda* that I am sure by this
 the three thousand Crownes are where shee wold they shold be.
 even in *formosus* handes

Tom. oh what newes thow dost tell me 20

Bion. Earewhile they were disguised in the chamber of *Camellus*
 frome whence by a window in the toppe of the howse
 they are got into our cockeloft, & from thence into the chamber :
 & have rifeled & mowsed the cofer that standes there,
 by a false kay thie made, O how horribly thie are clad 25
 wth visars like develes, what a sort of lightes they had.
 what store of squibbes & firworkes, and of rosen punned fine,

Actus quartus] Ff. 67-68 a written by Scrive E, down to oppen iv. ii. 79, and
 so G 17 know G 25 horrible G

Tom. who are those so disguised.

Bion. shall I tell thee my *Tomasine*.

ffirst *formosus* & *Camillus*, then his man *Piccinino*

then the foresayd astronomer & *Manutius*, & no moe. 30

But I gate me forth, that if these old lads came

I might find them tittle tattle while their practise did frame.

but now. let them come when they lust

Tom. loe where they be

Canst fede them wth honyesoppes.

Bion. Tutte care not for me

Tom. Then will I returene to *Rosimunda* wth thies newes, 35

See yt thou in these matters good discretion do vse

(*Exit Tom.*)

Bion. I will stand a shore a little & heare my babes talkinge,

Sena. 2^o. *Amedeus.* *Brancatius.* *Cantalupo.* *Biondello.*

Ame. I mervaille hereabouts. I can see no man walking

I doubt we stayde to long, & that *Doctour Nostradamus*

hath bene here & gone againe bicause he myst of vs.

Bra. He wil not Deceyve vs I Trow.

Can. I pray you stay

This Talke, for by larninge he can Tell what we doo saye 5

ye & what we do thinke,

Ame. If I shall my Iudgment tell.

I promise you both I lyke his Talk well.

Bran. me Thinkes it were wisdoms sith yt we have done,

what he bade vs to do, & that it drawes to none.

to get us to dener.

(f. 67 v.)

Bion. Nowe will I appere in sight 10

Ame. This matter sittes me nerier then to have my diner dight.

parhaps he is wth in in the howse with *formosus*.

& there sitteth wayting & tarying for vs.

31 gate] gave G
Rosimundo MS.: -e G
that G
34 honyesepes G (E's o like e)
5 by] by a G
7 his] this G
11 nerier G: nerierer MS. rer alt. fr. er?

35 returne G
8 yt interlined:

Bion. God save you al three.

Ame. where is *docto* "Nostradamo".

Bion. I left him wth *formosus*: tis a good while agoe. 15

They wilbe here streight

Ame. yet better it were
to gett vs into the howse, & to tary for him there,
Sittinge close by the fiere, then to stay in the colde
and I pray yo^w Both two moste hartely that yo^w wold
Take parte of my dener

Bran. Content is agreed. 20

Can. I had thowght to goe home

Ame. Nay the matter is decreede
hold the kay here *Biondello*, go in & make a fiere (*Exit Bion.*)
O good lord in my heart what a mervailous desier
& a surpassinge longing on the sodayne is bred
to have my wretched howse of these vile Sprites vncombered 25
& to See this cunning man bring this piece of work to passe
These ffiendes doo so vex my stomake

(*Re-enter BIONDELLO.*)

Bion. A las, a las

O Master, O master, help; help; I die, I die,

Ame. whats the matter,

Can. what ayleth thee wherfore dost thou crie.

Bion. oh our howse is al on fire

Ame. on fire, God forbid? 30

Bion. It is al full of Sprites

Ame. alas what hath betid/

Oh tell me what Sprites, or fire sawest thou there,

Bion. Oh let me breathe a littele, I am al moste dead for feare.

Bran. I see no smoke appeare

Ame. Tel me, what didst thou see

Bion. Soch a number of lightes, I Thowght my self to be 35
in Paradise there in your chamber above.

Ame. why? what madest thou there?

Bion. I went to remove

29 ayleth *interl. C*
E's B ... A del.

32 sowest *MS. G*

34 Bra . . . *Am. faintly for*

a blocke at the stayers, & drawinge some what nere
 I saw the dore wide open ; & soch a light appere
 that I can not expresse it, But sure I do doubte
 lest the sodayne flasshing of it wil put my eyes out 40

Ame. Sawest thou any man wth in?

Bion. Shal I tel you true :

I was in so great feare I may say to you,
 as one quite astonied, & my eies where so daseled
 That I sawe nought but light, so sore was I amased. 45

Can. Some Bugbeare, or Pickehorn, or Gogmagog is there.

Bran. Perhaps the Sonne shone in, & this Bugge cried out for feare

Ame. In dede it may be so for the Cow is sore afayd
 of every lettle thinge

Bion. If it be not as I sayd
 and that yo^u thinke I lie, go your selves thither hardly. 50
 and then you may perhaps prove Bugges as well as I.

Ame. I pray you let vs go (f. 68 r.)

Can. If *Brancatius* will go too.

I dare then be hardy to do as you two do.

Bran. Content, go before.

Ame. nay you shall leade the way.

Can. Nay in fayth it shalbe youres

Bran. I wil not go to day 55
 except you go firste

Can. you are owner of the howse.

Ame. In this Case be you owner

Bran. You are nothing couragious
 me thinke you are afayd I will not go at all.

Ame. And me thinke yo^u are afayd

Can. what ever be fall
 lett vs in all at ones & hold handes to gether 60

(*Exeunt all except Bion.*)

Bion. God send you good shipping, at there returnge hither
 they will sing an other song. if they kepe their breeches cleane
 at this feast, I moch mervile these babyes do meane

to prove me a lier, but the end maketh all
they will prove them selves iades harke harke I heare them
calle 65

(*Re-enter AMEDEUS, CANTALUPO, and BRANCATIUS.*)

Ame. O. good Lord

Can. out alas

Bran. O. Jesu help me now.

Can. Christ have mercy vpon me

Bion. how goeth the world wth you.

Ame. I am dead

Bran. I am slayne

Bion. I told you, did not I?

Can. O. my soule is departed.

Bion. how say you did I lie?

may be not a frayd they have shut fast the dore. 70

Ame. this is a doubell mockery

Can. O there was a piteous sturre

Ame. O sirs I am vn done, thow toldst me true *Biondello*.

Can. O. that we had believed thee, what tyme thow toldst vs so
in all my hole life I never felt like feare

Bion. Beleve me an other tyme then, when I tell you of the bugge-
bear 75

But why ranne they after you.

Ame. A vengeaunce on them all

Can. ye. a double very vengeaunce

Ame. when we came into the hall
we saw a sodaine light in my chamber

Can. It seemed to me
like hel mowth wyde oppen; or worse if woorse may be
And the sprites did leape & daũce, & ranne vpon vs 80
that we tooke vs to o^r heeles

73-4 Can.] C. visible in MS. beneath a repair. G gives 72-4 to Amedeus.
In the Italian both are assigned to Niccodemo (Brancatius). 75 buggebear] s
at end del. for rhyme MS. 79 or] here Scribe C resumes, down to IV. iii. 17
grace, and so G els del. bef. worse

- Bran.* O the case was ieobercious
Our legges served vs well
- Ame.* ye vnto the very durre
the carryenes did pursue vs, thow sawest thy self how furre
& shut the dore vnto them, & lockt vs quyte out.
- Bion.* They sawe not me wth in, nor I them
- Ame.* Twas a doubt 85
lest thow hadst bene devoured, yf they had sett syght on thee,
- Can.* ye & we scape very fayre. O what ougly beastes they bee
did yo^u marke *Amedeus* how goffishly they dyd dawnce? (f. 68 v.)
- Ame.* So they fared two nyghtes before
- Can.* It may be perchãnce
they keepe some wedding there
- Ame.* The devell to wed a wife? 90
that a vengeãce gnaw hys guttes. I had rather then my lyfe
m^r doctour weare come
- Can.* will you go for the officer?
- Bran.* I thought on that devyce
- Bion.* your matches saw I never
how shall offycers deale I pray yo^u wth the devell?
- Ame.* what then woldst thow have me doe?
- Bion.* In my mynd it were no evell 95
to stay for m^r doctor. he wyll send the raskales packing
yo^u shall see when he cometh
- Can.* I wold gladly see that thyng
- Ame.* when the devell wyll he come?
- Bran.* In diebus illis
- Bion.* he will not tary long
- Bran.* The while my cownsell is
that yo^u go & dyne wth me, & yo^r man stay at the howse 100
till the doctor do come, & bring him thyther to vs.
- Bion.* Methynkes he speaketh well

87 ougly *G*: or ongly *MS*. 88 goffishly written above as alternative for an original gostly changed to gostishly: gostishly *G* 94 offyces *G*, the r blotted in *MS*. 98 *Bran.*] B with rubbed space after *MS*. 100 yo^r man] you may *G*

- Ame.* Then let vs even do so
 heurst thow? when he cometh, bring hym streyght to *Brancatio*
- Bion.* Very well. it shalbe done
- Can.* I must part from you^u two
 a while about a matter, that nedes I must go do, 105
 but I will not be long from yow *(Exeunt the old men.)*
- Bion.* I thynk they knew or mynd
 to take the way they do. by there absence we shall fynd
 good leasure to determyne what furdre must be done
 & to fynysh that remayneth. It is now about hye noone
 & yet thes mates come not. I am sure they are vndrest 110
 what ever they stay vpon. Ile go for them it is best
 & make them make hast. but see where they are

Scena 3^a formosus. Trappola. Biondello

- For.* we stayde I dowl to long
- Tra.* Tyme inough take no care
- For.* Biondello, whers my father?
- Bion.* At diner wth *Brancatius*
 now sure I must comend yor^r handlyng of it thus
 oh it was old exelent. But who weare those twayne
 that came to the durre? they made them gadde amayne 5
 & sturre ther old stumpes at that grisely fearefull syght
 I am sure they weare never in so pitifull a plight
- For.* Twas Camillus & hys man, & Manutius was there two
- Bion.* I markt but only twayne. but what dyd you^u do?
- For.* The while in the chamber I & trappola did practise 10
 the squ(i)bbes & the fyerworkes, that same was or offyce
 & to teend vp the candels. havying brought that to frame
 we tooke the bagges of mony, & returnd that way we came
- Bion.* It was very well handeled, & wher are the rest?

106 thynk] thyng *MS. C* knew] know *C* 107 by] for *del. before by*
 108 what. *MS.* 3 comment *G* 9 markt] r *interl. faint ink*

For. They have sett all thynges in order, & are gone to be
vndrest

15

Bion. I saw yor candles stick rownd about in every place
& those pannes full of holes geve the thyng a gallaunt grace
when the fire flamed wth in them & those squibbes (f. 69 r.)
were very brave

& the hurdes, & *Aquavita*, & the flame that it gave
was greeneshe pale & dimme, and terrible to be hold. 20

But why burne we day light? now you have gotte the gold,
let vs mak vp their mowtes. & finish up this geare.

But where is the mony,

For. Be bold it is there.

in *Camillus* howse.

Bion. then spend no tyme in wast,

But send for *Brancalioes* brother in post hast,
to come & speake wth you 25

For. whom might I send thither

Bion. *Camillus* man can bringe him to you hither

For. Then Ile make his master send him. now this geare is set
a broache

& that the good hower and good end doth approche
now Trappola plye the box

Tra. Even as I have begonne. 30

For. I aske no better then alredy thow hast done.
farewell. Ile go send for my swete hearts vncle streight

(*Exit.*)

Bion. now my doctour let vs goe where these old laddes do bayte
we will cutte out owr shares, & make our diner there.
for ther are we lookt for. Thus far forth I like this geare. 35

Tra. thou hast sene nothings yet, to that thou shalt see.
for yet it lies & bleds. but I hope to be sturre me.
thou shalt see in what sort

Bion. I hope thou wilt do so.

18 *F.* 69 written by scribe *E* (to iv. v. 47), and so *G* 19 *Aquavitâ MS.*
22 mowth *G* 29 *approche. MS. G.* 33 let vs goe *interl. pale above*
go wth me *del.* 36 that *interl. C* above what *del.*

but lest we lose our diner, it is best that we goe.

& visit yonder fathers for I am sharp sett now 40

Tra. and I for my parte have as keene an edge as thow. *<Exeunt.>*

Scena .4^a. Picinino.

Pic. I thinke sure my toyle will never be done.

There is nothinge with my master, but packe, trudge, hie thee,
runne.

I was going to my bed to fetch owt my lost slepe
when sodanily he did cale me, & such a coyle did kepe
that nedes I must vp, it booteth not to lie 5

& lurdge my wery boanes when he doth gabble & crie
for feare of afterclappes, But whether must I go,
I have cleane forgot his name, he hunted at me so
I see haste makes waste, for my master so hasted
that he drave both the place & the man out of my head 10

Now a wild wannion on it. Oh I have it yet againe,
Donatus, Donatus, I wold he were flayen.

tis *Donatus* wth a vengeaunce. that must Come to *formosus*.
cantie vantie in post haste, then best I stand not thus
& trifle owt the tyme and tel a tale to the winde, 15

but wind me streight about it while tis fresh in my mind,
lest againe I forgette it. To *Donatus*: to *Donatus*:
Now I have him I will hold him. but yond comes Cant(al)upus.
<Exit.>

Scena .5^a. Cantalupus. Squartacantino.

Can. Is the wynd in that dore or speakest it but in play.

Sq. I tel you in good sooth as I heard *Biondello* say.

Can. when told he thee so?

Sq. when you sent me for the Sivet
and muske even now. in the streete wth him I met. *<f. 69 v.>*

40 this verse needed for rhyme inserted C 1 toyle interl. C above byles
or byle del. 6 lurdge] and so G boanes] o alt. black 7 asterclappes G
10 drave] draw G

Can. did he tel thee my derling my *Rosimund* was with child? 5

Sq. he sayd she had her errand, that she was not beguild

Can. Then if I have the Cow I must have the Calf too.

Sq. ye & the hornes wth all

Can. o. God, what shold I do

Sq. what els but have her, she is best for your diett,
I wold have her, & it were but to bring me out of quiet 10
you cannot lose by her

Can. Is that thy best advise?

Sq. She is best for you now me thinkes, if you be wise.
for now you shall have her dowble wth the advaūtage,
That is two for one is not that a gainefull mariage?
besydes yo^u be sure she will not be barraine. 15
ye & further who ever it was that toke the paine
lett him lose his labour. & do you take the chyld
so you are sure to gayne and he to be begyld

Can. I know not what to do, for I cannot remove
so sone from my heart my former fixed love. 20

Sq. no mervaile; sith she is a lovely loving lasse.
it was love in a cloake bagge that brought this ffeat to passe

Can. On the other side the daunger is terrible
if I have her

Sq. what daūger? of a pore horne inviseble
Tutte, no man shall see it, nor you your self shall fele it 25
That we see not nor fele not, cannot greve vs a whitte

Can. me thinkes. stile on end, it shold not be true.

Sq. hope well & have well a good fayth shall save you

Can. who so Saintelike as she

Sq. young Saint & old devell

Can. now a dayes men are geven to suspect & thinke evell 30
Art sure he did tel thee? or didest thou misseharken?

Sq. I am sure he did tel me agen & agen.

Can. how heardst it?

Sq. wth mine eares, it was not wth mine elbows.

17, 18 & do . . . begyld inserted *C* to replace & he to be beguild *del.*, *E* having
om. & do . . . gayne

Can. I am sure that the varlett telleth more then he knowes.
he myght hear a lie

Sq. Then for a lie take it. 35

I promise you sir I heard it, I did not make it

Can. That *Rosimund* is with child

Sq. her bely doth swell
perhappes she hath eate Rattesbane

Can. wth Child

Sq. I cannot t(ell)

what you cal being wth child, She hath trode her slipper a wrie

Some one or other lookt babies in here eie, 40

She hathe playd false at tabelles, & berne a man too manie

The tailour hath curtald her clothes too short before,

She hathe falne vpon feathers & hath brused her very sore,

She hath stollen her mothers apern, She is stung wth a lizart

She bredeth yowng boanes. The termes of that art 45

I cannot well skill of: but in plaine wordes he did say

fflattely she was wth child, that was his tale too day

Can. did he saye my *Rosimunda*. there are more of that name (f. 70 r.)

Sq. No, he said not yo^r *Rosimunda*. but he ment the very same
That youe wold haue to be yo^{rs}, mary whither youers she be 50
or his that did the feate I wold haue yo^r self tell me

Can. what the Daughter of *Brancatius*?

Sq. Nay I am not so counyng

padventure *Brancatius* him self knowes not that thing.

but her for whose nursing *Brancatius* did paye

Can. I will straight gett me thither, to se whether he did saye 55
the soothe, or did lye,

Sq. If youe do so take hede

that youe move in the matter no more words then nede

Lyttle sayd, sone amended, the truth youe shall best trye

If youe here & see, & say nought, but looke aboute & pry

And Couertlye demeane youe ells a broyle shall youe sterve, 60

& the truth shalbe smothered & youe never the nere.

Can. As I trye so will I trust, goe gett the home the while
& looke to the howse? If they thinke to beguyle
or geve me suche a gleke, they must aryse earlye *exit*

Sq. He ys gone, fare he well, for this matter what care I *Act,*
whether it be true or false? phaps the slye *Biondello* 66

To help *Formosus* to her wold haue vs weene tis so
& so wold I too. for yf he once marrye,
A yong Wief, then farewell his former liberalitie,
She will make him spare & pynche. new brome clean work
doth make 70

All is to litle for her, shee wilbe good wth a rake
Then my thryfte is laïd on soake. On thother syde *Manutius*
maye haue or *Iphigenia* if *Rosimund* haue *Formosus*.

Those matches are meter, & so ytt shalbe.
yf my m^r wilbe ruled and pswaded by me. *(Exit.)* 75

ACTUS QUINTUS.

Scena. 1^a. Donatus. Piccinino.

Don. Is it true?

Pic. ye owte of doubt

Don. hadd youe such a noble sturre?

Pic. I wold youe had sene howe we sent them out of durre
tis no syne to saye they were afrayd. I promys youe
It past all other medycins to ryd them of the Agewe.

Don. I wold I had sene yt

Pic. If youe had sene that fytt, 5
the longst daye of yo^r lief youe wold haue remembryd itt.

64 exit] so MS. in two other hands: exit by C (?), Act probably by the omission-
65 Act] marker 65-75 marked down the margin for omission 69
liberalitie] preceded in MS. by Lybertie del. 72 thryite] thryste G laïd MS.
Scena 1^a] whole scene marked in margin for omission

Don. And haue they wrought their feate?

Pic. They haue brought it aboute

Don. Arte sure

Pic. my m^r badd me tell youe so oute of doubt
& that he lackes but yo^r help. I know not what to doe.
but he praied youe to come in post hast to them twoe. 10

Don. Then make we hast vnto them, & that so muche the rather
for that I see coming my brother, & *Formosus* father.

(Exeunt into Camillus' house.)

Scena. 2^a. Amedeus. Brancatius. Cantalupo. Trappolo. Biondello.

Ame. Whye feare youe in the house to open your mynde

Tra. youe know womens Clackes will walke wth euery wynde
I wold not that the maydes nor the Mystresse of the howse
In theis so waightie matters shold hap to vnderhear vs. (f. 70 v.)

Ame. ye & wyselie consideryd. but tell vs somewhat nowe 5

Tra. with a verye good will, ffirst this I must tell youe
I haue ben wth my spryte, & from poynt to poynt haue hard
the Cause of all those matters that makes you thus aferd
Youe remember I told youe y^t of sprites are sondry sortes.

Can. very well

Ame. o ye good sir

Tra. my famylier reportes 10
that the sprytes of yo^r house are of the worst race
that are Called dark shadowes

Ame. now god send vs of his grace.

Tra. They are called *Caccubeoni*

Ame. Thats a deuelishe name in dede

Bion. The sownd of that name makes my heare to stare for dread

Ame. What is it? I haue forgott

Tra. I told you *Caccubeoni*. 15

7 Don.] D pale for P del. Pic. interl. pale 2 Clackes] clarkes G, but cf.
11. iv. 32. 5 tell written over lett del. 7 f bef. & MS. 9, 11 spritep
MS. 14 makep MS.

- Bion.* oh horryble name. yt will make a Dogg bee
 on payne of my lief, as he were stark stone dead
 if but thrise in his eare that wicked name be read
- Can.* I promys youe that name ys terrible & monstrous
- Ame.* see my maisters what m^rchant wee breed in o^r house 20
- Tra.* naye, saye youe haue bred
- Ame.* whye? are they fledd so quickly
- Tra.* They are gone & dispatcht I warrant yo of my honestye
 I haue taught them their daddies daunce they will neuer come
 there more
- Ame.* Ah good m^r doctor, now blest be youe therfore
- Can.* Aske hym whye theye did trouble you
- Ame.* ye mary. why was that? 25
- Tra.* All that can I tell youe. my famylier told me somewhat.
 know youe not a yong gentleman called *Manutio*.
- Can.* I know him very well
- Tra.* my spirit did name him so.
 he named an old gentleman *Cantalupo*.
- Can.* I am he.
- Ame.* what a wonderous thing is this?
- Tra.* Then youe haue as he told me 30
 A Daughter
- Can.* It is true
- Tra.* *Iphigenia* is her name
 as he said vnto me
- Can.* o good lord it is the same.
- Tra.* This *Manutius* doth loue her
- Can.* o lord howe shold that Spryte knowe?
- Bion.* why? Sprites know our deedes & o^r thoughtes
- Can.* So I trowe
- Bion.* ffor those same dark shadowes wayte vpon vs contynually 35
 though till the sonne do shyne they appeare not to eye.
- Can.* Thou hast reason

21-2 so quickly . . . honestye substituted in MS. for & gone | so quicklye? T.
 They are dispatcht & hurt they haue done none which G reads 34 toughtes G

- Bion.* And therfore what so euer you doe
 yo^r shadow must neds know it & will do the same thing tooe
- Tra.* youe wold rob this *Manutius*. as my spryte doth tell.
 of this gentleman's daughter, & thence growes this quarrell 40
- Ame.* I wonder at his Conning for in deed it is true.
 I cannot denye it
- Tra.* It is true I Dare warrant youe,
 by a right redye token, of frenche Crownes three thowsand
- Ame.* o god what newes ys this?
- Tra.* That are offeryd to yo^r hand
 by the gentlewomans father
- Can.* whye? I think he knoweth all thinges 45
- Tra.* Hath entyced youe to Consent to this open wrong doing
 Say Naye if youe can
- Bran.* The matter is to playne
- Can.* Tis as true as truth it self, it booteth not to fayne.
- Tra.* Well I warraunt youer house never troubled more againe.
- Ame.* I thanke youe m^r doctour, I will deserv your payne 50
- Tra.* but beware of yo^r lief, & yo^r sonnes, & of as manye
 As shall giue their Consentes herafter to that Iniurye. <f. 71 r.>
- Can.* Mary? god save me than
- Ame.* God saue me and my sonne
- Can.* I praie youe lett the bargaine againe be vndone
 Twene your sone and my Daughter
- Tra.* next theyl set yo^r house on fyer. 55
 if that matche do procede
- Can.* good syr at my Desyer,
 will youe warraunt my house, as youe haue done his?
- Tra.* Naye softe, he heares not yett the worst of this practyse
 All his penaunce ys not past. ffor that he did alredye
 they haue tane awaye the thing that best pleased his fantasye. 60
- Ame.* what ys that on gods name
- Tra.* That sytes on youe to looke
 youe knowe what youe loued best, that same haue they tooke.
- Ame.* Twas a picture of my swete harte, whome I fancied in my youth.
- ⁴⁶ Hath] final h in faint ink upon B's e: Hate G 47, 81 Bran] ran added
 faint by another hand 56 Desyer. MS.

Bion. God saue yo^r scarlett gown

Ame. Nay nay but of truthe.

I know now what it is I doe think. I had a booke. 65

of orlando *Furioso*, wheron I loved to looke.

as ofte as I had leysure wth passyng great delyte.

Bion. what should devills do wth bookes? they are not for their appetite

Tra. It maye be the same, if youe think youe loued it best.

but had youe nothing ells that youe loved aboute the rest? 70

Ame. Nothing els save my money

Tra. Love youe money so well?

Ame. What a question ys that? do not very manye sell

their soules & all for monye?

Tra. Then sure that is it.

Ame. oh my harte, oh my herte, theis wordes of yo^{rs} do slytt

my brest like a Dagger, & rent my harte quyte oute. 75

tis to muche to loose

Tra. The more the greater doubt

Ame. O my poore three thowsand Crownes

Bion. O syr I wold counsell youe

to goe looke in your Cofer, padventure it is not true.

Tra. Then Call me hardlie Cutt, yf my Arte deceyve me soe.

yf he fynde them in his Chest, Doe youe hang me eare I goe. 80

(*Exit Amedeus with Bion.*)

Bran. He is slong into the house in a marvelous furye.

Now good Mr, what say youe to my poore daughters malady?

Can. ye mary Mr doctour, I praye youe hartelie tell.

Tra. Neuer doubt youe of the matter, yo^r daughter shall do well.

the Cause of her greff was love and vnkyndnes 85

Can. It is I she is in love wth

Tra. This is most of her sicknes

Can. Then will I be her phisitian.

Tra. And further she hath a spyce.

of the fallyng evill, but I haue A devyse.

to ryd her of them all, but to talke particulerlye

for her love youe Can help that better then I. 90

Can. ye I can & will help her

65, 66, 87, 88, 91 *del. MS. full stop at end*

- Tra.* No, her father best can.
in this Case aboue all men be her best phisitian.
- Bra.* how so?
- Tra.* To help her to him that she doth love
whome yf she haue not, of force yt doth behoue
that youe lose her in short tyme. for I tell youe as my brother 95
Cure her love decease, and youe Cure all the other.
- Can.* Then Ile Cure her I warrant youe
- Tra.* youe wold matche her wth age
And that ys the Cause of all her grevous rage (f. 71 v.)
she is yong & therfore do youe matche youth wth youth
- Can.* I lyke not that sore saieng
- Tra.* she will mend of very truth 100
twene her & one Ile tell youe thinges are so farre gone
that they cannot be revoked without her Destruction.
- Can.* Why? how farre haue they gone?
- Tra.* I maye not tell yt youe,
for some inconuenience that therof maye ensue.
- Can.* This makes my mans tale good. I muse who that shold be 105
- Tra.* Theis mysteryes of women are not for youe to see.
- Can.* Tis sure as he sayd, she hath troade her shoe awrye
I praye youe whome loves she?
- Tra.* (Do) youe not know
- Can.* not I?
- Tra.* youe shall hear more herafter, yett thus muche Ile tell youe.
she loves youe no whytt, therfore bydd her Adiew. 110
but this I doe see by the sterres, and by my spryte,
that she shall matche wth him in whome she doth delyte
I know whome & howe, yea & that very shortlye
& she wilbe hole, els Ile defye all Nigromancye
- Can.* will you make her to love me?
- Tra.* And youe knew that I do, 115
youe wold think that she were not for youe to seke vnto,
the sterres threat suche danger

92 phisition MS. G
disease cf. l. 120.
103 not interl. C?

93 Tra. added margin pale
99 prefix Trap. repeated MS. (? later) & om. G
108 an unfinished w bef. T. 115 know G

96 decease] i. e.

Can.

how so?

Tra.

There lay a strawe.

All we Astronomers amonge vs haue a lawe
 not to vtter all we know, but where it shold be vtteryd.
 But touching her decease certaine thinges must be prepared 120
 As I will prescribe: we will make Suffumigation.
 Then will I gather herbes, to make a ffomentacion
 & then an Incantation. Then Ile hang about her neck
 this wryting y^t shall geue the ffalling yll a Counter check
Gaspar fert Mirrham. Thus. Melchior. Balthasar. aurum. 125
 It is wrytt in vyrgin pchement. youe shall se a strang Cure
 yet before yt be night I dare youe assure,
 I will tell youe a great deale more wth in the house
 the while I will Crave this gentleman to spare vs.

(*Exeunt Trapp. and Bran.*)

Scena. 3^a. Cantalupo.

Can. I am shorne in the neck. It is even so.
 As I hard even now of my *Squartacantino*.
 Lett her goe; lett her goe. is she bagd? farwell she
 let her lover hardly haue her, she is not for me
 I trust to spede as well. But sure yf the Coffer 5
 be robd by the devill, tis a noble Astronomer,
 that can tell so quykly. I will in & se the truthe:
 Truly *Amedeus* case doth move to ruthe
 If thinges fall owte so as *Nostrodamus* doth tell,
 my daughter & *Formosus* maye not matche very well. 10
 nor none maye safely haue her, but only *Manutius*:
 Be it so. She shalbe his. syth god appoyntes it thus
 I will in to *Amedeus*, and gett all vndon
 & Cancell the bandes twene my daughter and his sone 14
 and for myne owne mariage, I hope to fynde some other (f. 72 r.)
 but yonder me thinkes I see *Brancatius* brother. (*Exit.*)

120 decease] *i. e.* disease *cf. l. 96* 122 gather. *MS.* 6 robd written
 ver roud del. 15 owne, mariage *MS.* other] *o alt, black fr. c*

Scena . 4^{ta}. Donatus.

Do. Youe shall not nede to praye me, anye one the very leest
of all theis yo^r Causes will make me to be earnest
eyther youe altogether, or anye one of youe
for this & mucche more to our frendshipp is due.
& my sick Neeces Case must neds make me bent 5
to do what I Can to further her preferment
very well. I shall wyne this daye a great fame
of a liberall vncke (if god send or plott to frame)
wth out anye Cost or anye payne at all
I will take it vpon me, & if it hap to fall 10
as we haue devysed, the Case is suche trulye,
that easelye therof a man might make a Comedy
well then Ile aboute it for the money by this
into ducates & Crusadoes very nere transformed is
that it maye not be knowen. nowe will I make a proffer 15
of this money to my brother, whoe will sone accept my offer
I will tell him that nature did move me to tender
my neeces peteous Case, being sure he wold render
the like vnto me, yf or Cases turned were
& that my neece durst not declare to him for fear 20
so mucche of her mynd as she hath done to me
This colour will show well. But what meaneth he
to Come leaping forth from *Amedeus* house? *(Exit.)*

Scena . 5^{ta}. Biondello. Formosus. Manutius.

Bion. O cherfull hap, o practise most venturous
how well it falles oute? now I wishe my youtthes did hear
theis newes I haue to tell them to amend their drouping chear
but yond I se them comyng.

For. Are the Costes clere abowte?

Man. I can se no bodye of whome we ned to doubt 5

s.D. Donatius *MS.* 14 ducates, *MS.*
Cantalupoes substituted in blacker ink above
in margin for omission

23 *Amedeus del. MS. and*
Scena 5^a] whole scene marked

For. Then I wold we had *Biondello* to tell vs some good newes

Man. That all thinges are so still it maketh me to muse

For. but yond I see the knav

Bion. now my masters make reconing
that fortune will make eache of youe this daye a kyng
& will lull youe in her lapp

For. I praye thee dispatche, 10
& tell vs what thou bringest

Bion. nay soft I did watche
& long loockt for this to wyn by the bargayne
A beverage for my newes

Man. Acunte yt as certayne
As yt were in thy purse

Bion. I will thanke youe when I haue it
I will not declare what a cruell stormye fytt 15
your father had within when he sawe his money gone
how he flong, & he fared, & fumed, and toke on
but to come to yo^r matter : In the mydes of all the rage
in came Cantalupo to vndoe the former mariage
betwene youe & *Iphigenia*. for the wordes of the Astronomer 20
had fryghted him sore, by & by your father
delyuered him the wrytinges, & Cancelled they were. (f. 72 v.)

For. O good newes thoue hast ryd me of a wonderous deale of feare

Man. And I fele my harte lighter by a pound at the least

Bion. what will youe then saye when I tell youe of the rest? 25
he told in playne words, that *Manutius* shold be
his sone & none other

Man. oh worthy newes for me
I will streight to *Iphigenia*, because shee hath nede
& to Comfort her harte Ile tell her how we spede

For. youe shall so do very well (Exit *Man.*)

Bion. Looke youe syr who comes yonder 30
Brancatius & his brother. & our doctour, the Astronomer.

Scena. 6^a. Brancatius. Donatus. Trappola. Formosus.

Bran. Nurse looke to the medycins, & when they are boyled,
take the sponge & applie it as the Doctour hath appointed

Tra. ye good nurse in anye Case haue a Diligent eye
to my pacyent yo^r Charge, & loke that youe applie
yo^r Doses as I told youe, & I hope she shall mend 5
as nere as nyght is yett, eare this day do end

Bran. now swet brother I do thanke youe, brother qd^o I rather
I must cownt youe & take youe for euer for a father
ye & more then a father

Don. theis thanks let them be
what nede all theis ceremonyes betwene youe & me 10
whoe shold haue my goodes but youe I haue no Wief
Tutt I make more acounte of my dere neces lyfe
Then of all the trashe I haue. When I am dead & gone
whoe shold be my heire? whoe els but she alone
she is all yt youe haue & yt I will euer haue 15
shold anye pryce lett me her lief to vs to save

Tra. The teares will not let the father speak for ioy

Don. but I must blame youe bothe, her for being so Coy
not to tell me till this mornynge the Cause of hir Anoy
& youe that youe put so small trust in me 20
that youe wold not Crave the mony, in what danger you see
yo^r nycenes hath cast (you)

Bran. shame letttyd me to come.

To demaund vnderseeruyd so great & hugye a some

Don. well brother I forgive youe. but be so strange no more
Lett vs goe to *Amedeus* whose harte I know is sore 25
wth the losse of his money but in any case take hede
Say I lent youe but pte of yt yt shall not be my dede

Bran. I am loth to dissemble & hyd your Lyberalytie

Don. It is best for many Causes

For. I will goe & fayne Curtesy

18 Coy] shy G 29 For.] Trappola MS. G interl. by another hand above an
erasure which G thinks may have been F: Tra del. and a faint for undeleted
are also visible of. Note fayne del. MS. and strayne interl.

To them bothe, god save youe, what *Seignour Donatus* 30
Tell me howe youe fare.

Don. loke brother who comes to vs?

Looke brother well vpon him. this brother, this ys he
that must haue my nece if youe wilbe rvlyd by me.

Tra. Shall I tell youe my famylier did apear in a glasse
with this very face suche A Countenaunce yt was 35
As ryght as maye be when I moved yo^r daughters Case
Concernynge her husband this is even the very face

Bran. See the Cvfiyng of that man.

Tra. my spryt did flatly saye
that that very face shold have her ons this day (f. 73 r.)

Bran. yonder comes *Amedeus*

For. I will slinke asyde closely 40
& not shew my selfe till I see opertunitie.

Scena. 7^a. Amedeus. Trappola. Cantalupo. Biondello.
Brancatius Donatus. Formosus.

(*Ame.*) O good Lord, I am dead, & yet I do talke
I am out of this world, & yett here I walke
I am throwne & thruste downe, & yett I stand vpriight
my limes hang together, yett am I vndon quite
O my mony, O my mony

Tra. I pray you have patience 5

Ame. patience? how can I & my mony taken thence?

Tra. yf youe crie never so muche, it is quite past all remedie

Ame. Ah wicked findes? they ar fled & dare not Iustifie
ther fact be fore the cunstable O god that I had powre
to reveng me on those haggas, & it wear but on hower 10
Love they mony wth a vengauce?

Bran. Sorow makes him to rave

Bion. On thing makes me to muse how the hangvppes cold save.
the chest, & not open it, nor break it

34 *Tra.*] Tro *MS.* 38 that *alt. fr.* this 39 *Ff.* 73-75 r (*i. e.* to end)
written by A 9 ther] *MS.*; thee *G* 11 *Bran.*] ran *inserted above line*
in paler ink: G would assign speech to Bion. and the next to Bran.

- Ame.* aske not me :
the devill is in them, they can do now I see
what ever they lust
- Tra.* I told you^{ne} they cane sucke 15
the hart owt of ones bely, ye be bold they can pluck
mony owt of ons chest, the breath owt of ones body
as it wear an old Gibbe catte, ye & these same Caccubioni
drawe the drinke owt of the barell, & the meat owt of the potte
ye what is it that those Caccubioni cannot? 20
- Ame.* Ah wreche y^t I am. go go & gather good
for those Cruscabecconi, they will have my hart blood
- Tra.* Thanke god & be content, & saye you sped well
had they taryed tyll to morow your hole howse had fell
vpon a light fire, they had burned you all 25
- Ame.* Mercy Lord
- Tra.* your son knowes what was said when I did call
my famylyer in my studdie, but I sent the knaves packinge
I taught them thier lerrie & thier poop to for thier knacking
- Ame.* Ah ribaldes & theves, to have a way my gold
I see they myght robbe every man yf they wold 30
- Tra.* no sir. every thing hathe an end & so have they
- Ame.* why then dyd they more to me I pray youⁿ say
then to a thousand other?
- Tra.* right now I told you why
bicause you wold do *Manutius* that iniurye
for lucre of mony. Sythe mony tempten you 35
to ponishe youⁿ in mony is gwerdon most dwe
- Can.* Those Sprites had som reason. I am warned & armed
by this his example to escape from being harmed
- For.* It is now a fitt time in his sight to appere
O father, I beseche youⁿ to be of good chere. 40
- Ame.* O formosus thou knowest not how these Sprites have spoyled vs
those *Caccamusoni* have ransackt all my howse.
those same Cornabuloni have rifeled vp my chest <f. 73 v.>

28 them] then *MS. G*35 is *smeared out after mony¹ MS.*

For. yf the(y) have yett good father sett yo^{ur} hart at rest
while your selfe are saf throughe the helpe of this good man 45
for myne owne pt I am glad, & I wishe you as you cane
to take the matter light. as longe as yo^u live,

let these Sprites do their worst, the lesse it shall me greve

Ame. Dothe it seme a light matter? three towsand crownes of gold?

For. while ou^r house and all the rest wth safetie we shall hold, 50
now nede we not to doubt them, had they burned vs vp quite
where had we bene then? that had bene a worse spite

Bran. Amedeus? my brother & I wold talke wth you
yf thies folkes wold give vs leave?

Ame. formosus go thou
wth m^r Nostradamus be fore in to the house 55
Biondello make a fier. *(Exeunt Form. Trapp. and Biond.)*
now Donatus & Brancatius
what wold ye

Don. we are come my brother here and I
to breake a matter to you concerning affinitie
where in we wold Ioyne

Can. Sith you are in earneste talkeing
I care not yf I leave yo^u & home warde gett me walking 60
& conclude wth Manutius. *(Exit)*

Don. my niece and your sone
have longe loved eache other

Ame. Indede so have they don

Don. And sihe yo^u reffused that matche for greater wealth
from that tim to this, my Niece had not her helthe
I am bold to break my mynd, the pore girle for shame 65
till this mornyng strong grefe forced her to shew the same
to me that am her vncle, she doorst not to my brother
neither yet as I think in my consyence to her mother
when I sawe want of mony was like to part thier love
w^{ch} wold worke my nieces deathe, then nature did me move 70

60 walking] after this word a line left unrhymed for my soone in lawe Manutius
stays for me has been inserted in MS. (G says 'later by the same scribe') with
change of l. 61 by the faint ink corrector to and now I will [conclude with] him.
As usually, I have preferred the earlier form.

to pittie her case, to be short here is the mōnye
w^{ch} ones you required, my brother here & I
have laid ou^r stockes to gether, & he stands bound vnto me
to pay me as he cane.

Ame. my masters bothe you be
very wellcom vnto me, & you^r sute is as wellcome 75
(provided allwaies you have brought wth you the some
w^{ch} was three thousand crownes).

Don. your paiment shalbe redye
in my brothers howse you shall have present mony

Ame. It comes in good tim my late lose consydred
& this matche comes in season for the covenantes ar canceled
betwene me & cantallupo. & all thing is vndon 81
& quite & cleane reversed.

Don. will you call forthe your sone
to here how he likes it?

Ame. formosus come away
& talke wth thies gentillmen, what formosus I saie
(*Re-enter FORMOSUS, TRAPPOLA and BIONDELLO*)

For. what wold ye?

Ame. you saie they ar iumpe three thowsand? 85

Don. I have twice told them ouer.

Ame. then geve me here thy hand
Ioyne handes wth brancatius. now speak you Donatus
and tell him ou^r conclusyon

Don. how say you formosus
will you take *Rosimunda di Medici* to your wyfe?
for saking all others, & lead wth her your life? 90
Vpon soch a dowrie as your father wil agree (f. 74 r.)

For. I yeld my full consent yf my father say ye

Ame. I am pleased

Bran. I assent.

Don. god geve them bothe his blessing.

Ame. Embrace thy new ffather

For. O sir this is the thinge
that I ever wished for. O swete father Brancatius 95

Tra. Ile go loke to my patyentt, sythe all thinges fall owt thus *(Exit.)*

For. O good vncle Donatus, ther is cawse I shold love yo^u

Don. Say yo^u so? then will I make my promyse good & treüe
that I have promised my Nice. yo^u know I am a batcheler
& now past date of maryage, therfore here I create her 100
of all my landes & all my goodes my onlie child & heire
make the writings when yo^u will.

For. I assure yo^u it is faire
what lose yo^u by your Sprites.

Ame. oh how sweet & how hapie
after al these stormes & sturrs is this sodaine prosperitie
O most frendly Donatus: O my brother brancatio 105
& that most worthy patrön m^r doctour Nostradamo
now in earnest I triumphe. but what sturr have we there?

Bran. God leve my daughter do well: I stand in feare

Scena 8^a Tomasine Philida. Trappola & the others

Tom. Thou shalt not

Ph. but I will.

Tom. Thou shalt not sure go furste

Ph. I will

Tom. but thou shalt not. Alas it is a curst
she is stept owt be fore me.

Ph. A beyerag

Tom. A beverage

Ph. o sir I clayme it first

Bran. what means this sodaine rage

Tom. good newes my charge rosimunda is on foote 5

Ph. hole & sound and ailethe nothinge

Tom. now good heale be her boote

Ph. She lookethe as livelye as she never had bine sycke

Tra. your daughter is well even as I ded pronostick

Bran. O blessed be god & our good doctours coñynge

Ame. I hav lived sythe I was borne, yet I never saw suche a thinge 10

Bran. how chaunst it? tell it vs.

Ph. A littell while agoe

Tom. It was but now right

Tra. did not I point it so?

Ph. As we gave her the confection

Tom. as we gave her the complection

Ph. She gave a sodaine braide

Tom. hold thy pease and be gone

I can tell it wth owt thee

Ph. And I as well as you

15

& sodenlie she stert vp.

Tom. now blessed be Iesu

(quoth she) I am hole. go gentle Nurse go

Ph. Naie she saide go good Phillidaie, & tell my ffather so

Tom. Thou liest she said nurse.

Ph. I can tell who dothe lie

althoughe it be not I

Tom. then belike it is I?

20

Ph. Ile saie as you say

Tom. thou wast nurtured in hast

few wordes wold do better & those better plaste.

Ph. yo^u will give me leave to speak, yo^u ar not my mistres

Tom. thou art sibbe to a parrot, thou canst chatter wth a wittnesse

Ph. why shold not I tell it?

Tom. to be guiell me of my beverage

25

Bran. Is that all the matter? then I wishe yo^u to asswage

you^r collers, & be quiet you shall bothe have you^r hier

for bringing me suche newes as chiefly I did desyer

O worthy Master doctour, I cannot expresse

(f. 74 v.)

how depely yo^u have bound me for helping of her sicknesse

30

Tra. I am glad for all yo^r sakes

Bion. who wold have geven creadit

to suche an other wonder, except he had sene it?

15-17 opposite these in right-hand margin a circular printed stamp with initials
 T B 27 collers] second l alt. fr. y: colhers G 31 Bion.] B. MS.:
 Brancatius G, but to his three preceding speeches in this scene MS. prefix is Br.

Tra. Lett vs go in vnto here, wherfore do w(e) linger?
It will make her Duble whole these Ioyfull news to bring her

Ame. well said lett vs go.

Bion. Ile go see the ioyfull grettinge 35
that wilbe betwene formosus & his swettinge
(*Exeunt.*)

Scena 9^a. Manutius Carolino. Biondello

Man. Ile go see how the world dothe fare wth formosus
& tell him of my Ioy. O ffortune most gracious
how muche am I bound to honour thee sweet laidie?
thou hast hoyst me vp to heaven, where I fleete in felicitie
& swime in bathes of blise. yf my stat weare immortall 5
I wold not change my chaunce wth the Ioyes that are celestiall
but yonder comes my man

Car. I mervaille muche of this
that my master staies so long but loke wher he is
Sir, Bindus & Octavius were at our house righte now :
to loke yo^u : they tell me they will come againe to morow 10

Man. That is well, but wotst thou what hath hapned Carolino?

Car. I shall when yo^u tell me

Man. I shall live

Car. I trust so

Man. Iphigenia is myne owne

Car. I am glad yf that be trew

Man. her father gave her me

Car. her father gave her you?

Man. him selfe in to my handes

Car. who browght that thing to pase? 15

Man. him selfe mad the offer

Car. That was strange

Man. So it was

Car. I praie yō wher was this?

33 or her^r 35-6 Bion . . . swettinge bracketed in MS. : but cf. v. ix. 24-5,
73-4 1-6 Ile go . . . celestiall marked in margin for omission 14 Car.]
C. MS. alt. fr. he

- Man.* At home at his howse
we shall marye when I liste
- Car.* this gear is miraculous
- Man.* her dowrye dothe excede
- Car.* I like that pointe well
- Man.* That formosus shold have had
- Car.* this gere makes me marvell 20
but sir I praie you a wake
- Man.* A wake why so beaste?
- Car.* ffor you dreame as yo^u wold have it
- Man.* no I speake in good earnest
- Car.* yett at last lady lucke cane foud you some good hap
- Man.* but yonder is biondello (Enter BIONDELLO)
- Bion.* Dame ffortune in her lape
sittes lulling of Formosus in rosymundas licknesse 25
she dothe cull him & kisse him, & for great excesse
of ioy that she feeles she raynethe in his bosom
dropes of Love in abundaunce that from her eyes do come
bedewing her derling, who claspethe her fast,
vnto him in his armes? & as on quite agaste 30
he knowes not yf he dreame, or els be brode a wake
yf he be a live or dead, so far for her swett sacke
is he gone beyond him selfe. thus I lefte him when we parted
yet I thinke by this on thinge that he is not sure deade
for he bade me commend him to his frendes when he went 35
But yonder is Manutius; unto him am I sent
above all the rest to in fořmne him of this geare
- Man.* Biondello? where is formosus? tell me (f. 75 r.)
- Bion.* where?
in the armes of rosymunda, wth in her fathers howse

24 biondello deleted and brancatiu written above it in blacker ink: cf. ll. 39, 69.
24-74 Dame fortune . . . owt sende] these fifty-one lines apparently including
the closing couplet are heavily scored over in the MS., though the letters ste
(= stet?) to the left of the closing couplet may possibly apply to the whole passage so
deleted. Opposite ll. 24-5 in right-hand margin is an illegible comment (? Wurse
so) apparently by the same scratchy pen as ste and the deletion marks 37 qy.
infowrme

Man. Is that matter concluded ?

Bion. ye & old Amedeus 40
hathe his mony that he lost redie paid in to his hand

Man. Is he ware how the case of the mony dothe stand ?

Bion. no her vncle dothe lend it, or at least he thinkes so

Man. then hathe he no wronge how ever the matter go

Bion. he is paid, he is pleased, he is eased, & all is well 45
our Astronomer is exalted to the skies for his counsell
& to morow they shall mary

Man. Sithe our luckes thus iumpe in on,
I have to Ioy huddell that I shall not Ioy alone

Bion. why how standes yo^r case ?

Man. In as good plight as his
& whether goest thou now ?

Bion. my Iornye shortened is 50

alyttell by yo^u, I was sent to locke yo^u owte
to will yo^u to come to him, Then must I trudge a bout
to bid Camillus com. then cookes I must gett
for her father dothe meane to make a royall banquet
The rest of his gueastes I must bid vp & downe 55
Go, gett yo^u vp vnto him. & Ile into the towne.

(Exeunt Man. and Car.)

he is gone. Now my masters before I come againe
these stompes must be stur them, & take alittell paine
to trotte for small pence, & pvide for this weddinge
& to bid the gueastes, wyll yo^u tarrye my retornynge 60
to see what cates I bie ? & yo^u will do yo^u so
but yett I suppose it weare better for yo^u no
perhapes I shalbe longe & kepe yo^u frō yo^{ur} reste
the law is in yo^{ur} handes, you maie do what likes you best
wyll yo^u follow a foles counsell ? he that hathe any meate 65
in store in the ambrie, let him gett him home to eate
he that hath not, lett him gett him to the cookes, or els to bed
& sleepe owt his soopper : it is holsom for the hed

47 in *om.* *G*
ynge *MS.*

50 *Bion.*] *M. MS.*
66 home] hence *G*

51 locke *cf.* v. v. 12

60 retorm-

I had quite and cleane forgot, my master & brancatius
do praie yo^u to morow to come to thier howse 70
to this weddinge, tis no matter whether yo^u do or no
yett I pray yo^u vouchesafe vs a plaudite eare yo^u go

ste (well saide & sith ou^r greeffe groese to such Ioyfull end)
LB (let vs in songe in Ioy therof som Ioyfull notes owt sende)

ß ß

The last song

75

Chor^o.

Syth all ow^r greff is turnd to blyss
we all wth ioy reioyce at this
The olde folkes care hath end at last
The young fookes must needes ioyfull bee
we boyes ar glad ow^r payne is past 80
& yō we trust take all in gree
Syth &c. <Exeunt.>

Soli deo honor & gloria

Soli deo honor et gloria

Johannus Jeffere

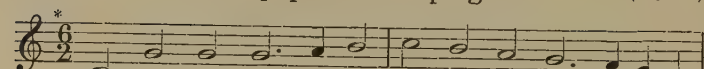
85

scribebat hoc.

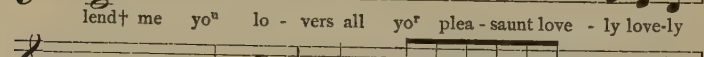
73-4 well saide . . . sende bracketed in MS. and written in different hand and
blacker ink, probably inserted by J. B. to replace ll. 35-6 of sc. viii cf. p. 80
73 Ioyfull interl. above lucky del. 74 to right of JB JB stands stet heavily
del. 75 The last song etc.] given with music, single parts, on f. 76 v. of
MS. and written out separately by yet another hand on f. 77 r. 83 Soli deo . . .
gloria in A's hand 84-6 Soli deo . . . hoc written in printing characters and
blacker ink

Giles peperel for Iphigenia

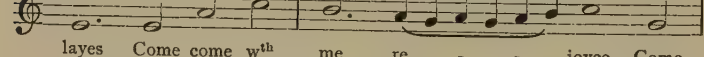
(f. 76 r.)

* 

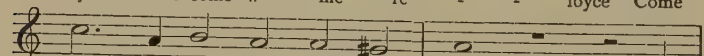
lend† me yoⁿ lo - vers all yo^r plea - saunt love - ly love-ly



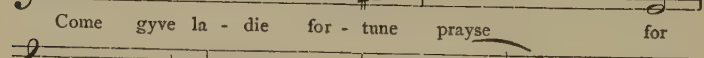
layes Come come wth me re - - ioyce Come



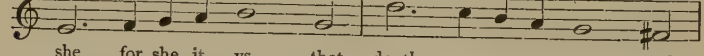
Come gyve la - die for - tune prayse for



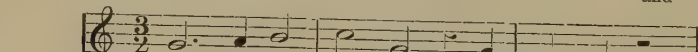
she for she it ys that dooth my . . state ad -



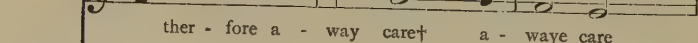
- vaunce shee shee hath turnd my bale to



blysse my checkes to chere - full chaunce and

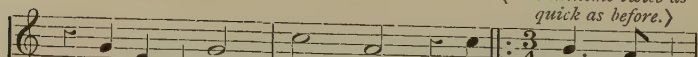


ther - fore a - way care† a - waye care

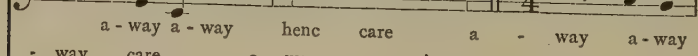
Another part 

and ther - fore a - way care a -

(The minims twice as quick as before.)



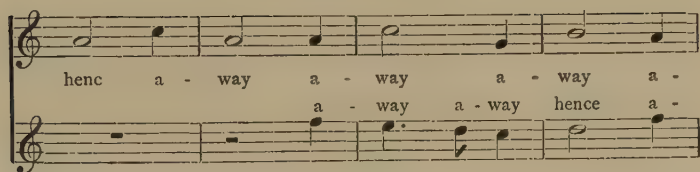
a - way a - way henc care a - way a - way



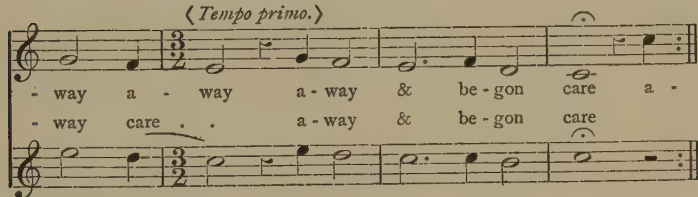
way care a - way a - way henc care

* After careful collation of the music of the MS. I have accepted the modernized notation supplied by Dr. Max Friedländer in Dr. Grabau's edition, at the same time transposing all into the C clef in which only 'Another part' is written in MS.

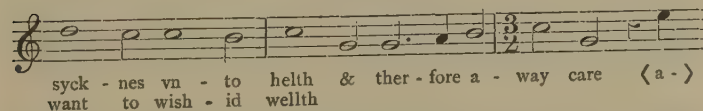
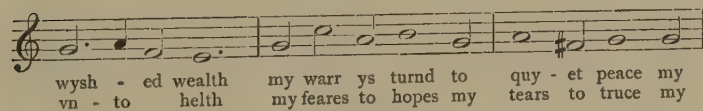
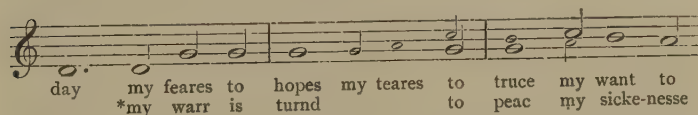
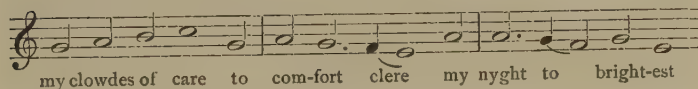
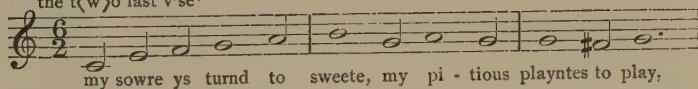
† Words lend . . . care written by C, the rest of burden and Another part in another hand.



< Tempo primo. >



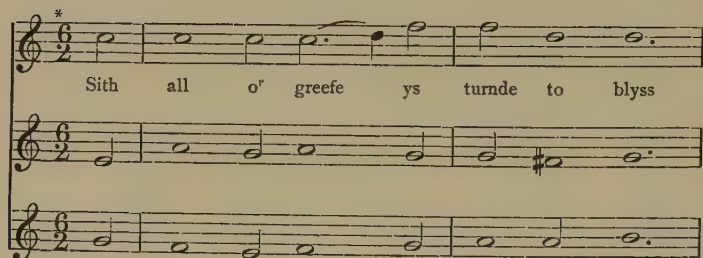
this second way is for
the t(w)o last v^rse*



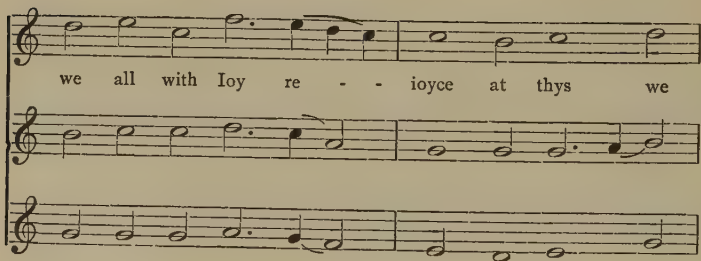
* this . . . v^rse in the other hand, which also adds the alternative words below,
deleting the upper which are written like the rest by C

〈The last song.〉

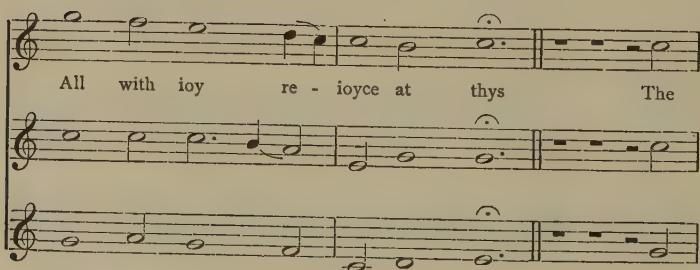
〈f. 76 v.〉

*  *Sith all o' greefe ys turnde to blyss*

The first system of the musical score consists of three staves in 6/2 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Sith all o' greefe ys turnde to blyss' are written below the staves. The melody is composed of half notes and quarter notes, with a final half note on a whole rest.

 *we all with Ioy re - - ioyce at thys we*

The second system continues the melody across three staves. The lyrics 'we all with Ioy re - - ioyce at thys we' are written below. The melody features a long note for 're' and a final half note on a whole rest.

 *All with ioy re - ioyce at thys The*

The third system concludes the piece on three staves. The lyrics 'All with ioy re - ioyce at thys The' are written below. The melody ends with a final half note on a whole rest.

* I combine the three parts as Dr. Friedländer; the three are given separately in MS., the two lower in the violin clef, and the lowest imperfect by reason of the loss of a leaf, perhaps, as Grabau suggests, corresponding to a lost title-leaf. Words written by C

old folkes care hath end at last the yonge folkes

must needs Joy - full be we boyes are glad o'

payne ys past and yo^u I trust take all in gree <sith>*

*syth all o' greefe &c. quere†

* After the rest the MS. places marks of repetition :: under the first of the following notes (D), with words syth all o' greefe &c. deleted. The intention was, I believe, to begin the Chorus at once after gree, but to add here alternative music for its last two bars we | All with ioy re- | ioyce at thys.

† quere in the other hand: quere G

MISOGONUS

ARGUMENT.—Philogonus, a wealthy landowner of Laurentum in Italy, laments to his friend Eupelas the insolence and loose courses of his only son Misogonus, of whose misdemeanours he hears from his trusty servant Liturgus. His mother had died a week after his birth (III. i. 183), and the father recognizes too late the fruits of the indulgence and idleness in which he has been brought up. Eupelas undertakes to remonstrate with him; but Misogonus is warned by the Fool, Cacurgus, a shrewd knave and the evil genius of the house, who passes with Philogonus for a 'natural'. Eupelas' admonitions are ill-received, and he retreats before threat of violence from Misogonus' ribald attendants, Oenophilus and Orgelus. Misogonus' anger at their tardy arrival is diverted by Cacurgus and by their proposal to visit the courtesan Melissa. A long scene of dicing and dancing in which Sir John, a scandalous chaplain, joins, ignoring a summons to evensong, is interrupted by Philogonus with Eupelas: but his protests and threat of disinheritance are met with contemptuous defiance by Misogonus and his disorderly crew, who after a long dispute adjourn to finish the night at a tavern, while the unhappy father closes the second Act with a despairing appeal to God. His prayer is answered. In the next Act it is revealed to him by his old tenants, Codrus and Alison, the latter of whom assisted at Misogonus' birth twenty-four years before, that on that occasion Philogonus' wife had really borne twins (III. i. 185), though on the advice of 'a certaine learnde man' (ib. 226), who foretold his fortunate destiny, she sent away 'the eldest' (227) to her brother in Apollonia. Of this disposal of him Alison alone was cognisant, but to the fact of his birth two other old women, who were present and are still living, can testify (242-5). Philogonus, overjoyed at the news, at once dispatches Liturgus to Apollonia. Cacurgus, who has overheard their conference, informs Misogonus, and plots to deter the old women, Madge Caro and Isbell Busby, from giving evidence. In the guise of a travelling physician and astrologer, to whom Madge applies to cure her toothache, he first impresses them by his accurate knowledge of all the circumstances, and then warns them under penalties to deny what they know, inasmuch as the supposed twin was really a fairy's child, laid with the other with intent

to change them, but removed a week afterwards (III. iii. 99-106). The crones promise silence: but, on the return of Liturgus with the missing son Eugonus, their anxiety to secure a reward, and their jealousy of Alison and Codrus, induce them to come forward; and Eugonus is satisfactorily identified by his likeness to his mother, by his possession of a superfluous toe on the right foot (IV. i. 117), and by his age, twenty-four, which tallies with Alison's calculation of the date of his birth (ib. 129-48), while Crito who has travelled with him from Apollonia produces a letter from his uncle who has brought him up. Philogonus joyfully acknowledges him; and, having now a worthy heir to his property, treats with scorn the vain attempt of Misogonus to bully him and oust the new-comer, but is willing still to allow him 'a childes part' on condition of his reformation. The ribald servants, seeing how the land lies, forsake the prodigal; his ally and mentor Cacurgus is turned out of service; and, at length, convinced of his own weakness and full of remorse, he is prevailed upon by Liturgus to crave his father's pardon.—The MS. breaks off before the close of the fourth Act.

THE MS. AND ITS TREATMENT IN THIS EDITION.—My text is from a transcript made throughout by my own hand from the MS. belonging to the Duke of Devonshire and by his most kind permission deposited for my use and editing in the care of Dr. Warner at the British Museum.

The MS. consists of twenty-four folios, a good deal mutilated, especially at the bottom corners, but not, as the reader will see, to a degree which makes the action or course of the dialogue at all doubtful in the bulk surviving. Comparatively few whole lines are gone. One interior leaf, however, that which immediately followed the sixth and contained the greater part of Act I, sc. v, is missing (cf. my note on the scene); and some further matter is wanting at the end of the play, which breaks off abruptly in the course of Act IV, sc. iv. But the action has so nearly reached a natural close that it is improbable that the loss exceeded one or two leaves. A four-act play would at this date have been rather an anomaly¹; but the fifth Act may well have been confined to a single banquet-scene (cf. Prol. l. 36), as in the *Persa* of Plautus.

The MS. was unpagged, if one may judge from the single leaf (fol. 16) of which the top corner remains almost entire: on the recto the writing extends almost to the edge, on the verso the clear space is without a number.

Two complete transcripts of the MS. have already been made. The first, for J. P. Collier, must have been made before he wrote

¹ Kirchmayer's *Pammachius*, however, printed in Germany 1538, performed at Christ's College, Cambridge, 1545, and translated by John Bale before 1548, closed with the fourth Act. See Herford's *Lit. Relations*, pp. 119, 129.

his account of the play in his *History of Dramatic Poetry* (1831), ii. 368–83. It is now bound in one volume with, and immediately after, the MS. itself, and bears the following note in Collier's handwriting—'N.B. This transcript was made by a person not very competent to read the original and it therefore contains errors. J. P. C.'—a remark which does the transcriber, whoever he was, somewhat less than justice, for it is on the whole a very careful piece of work, though it fails in some difficult cases, renders by a simple *s* the character representing final *-es*, and sometimes nods. To judge by the alterations and corruptions in the passages quoted in the *History of Dramatic Poetry*, it is a great deal more accurate than any that would have emanated from Collier himself. Made at a time when the MS. was less worn than now, it preserves at the beginning or end of many lines words or letters which have since disappeared; and, where the lines were then imperfect or wholly wanting, it marks the omission with scrupulous care and judgment. Very rarely do the surviving portions of letters then perhaps more perfect prompt me to differ from the transcriber: in many cases he has offered in square brackets (in his text) a suitable completion of lines he found imperfect, and has appended in the margin or at the foot an occasional emendation or interpretation of some word the characters of which were not doubtful.

Whatever the damage sustained by the MS. since his transcript was made, the process of wear and decay has in recent years been arrested by skilful mending, and the text is now safe.

The second transcript was made in or shortly before 1897 for Professor Alois Brandl by Miss A. F. Parker at the Bodleian, and forms the basis of Brandl's edition of the play in his *Quellen des weltlichen Dramas in England*, 1898. My collation of the latter with the MS. enables me to testify to the care of this transcript also. It corrects many a slight error or carelessness of the former, and succeeds in solving a good many puzzles, especially in cases where the original MS. has been altered by a nearly contemporary corrector. When I first thought of including the play in this volume I solicited and obtained the courteous leave of Professor Brandl and his publisher, Herr Trübner, to reprint bodily his text and footnotes; but, later, the number of doubtful points in this highly dialectal play, coupled with the Professor's acknowledgment of some hindrance in the task of revising his text for the press, and my own strong curiosity about the MS., decided me to be at the pains (if I could procure permission) of making an entirely fresh transcript.

Made as this has been with expert advice ever at hand, and assisted by continual reference to Dr. Joseph Wright's indispensable *Dialect Dictionary*, I venture to hope it offers a solution of almost

every outstanding difficulty. I have found much help not only in Brandl's notes—the greater difficulty to the first commentator has been a little overlooked by his critics—but also in the remarks and suggestions of Professor John M. Manly, of Chicago University, in the *Journal of Germanic Philology* (1898), vol. ii, pp. 389-428, and of Professor F. I. Carpenter's review in *Modern Language Notes* for May, 1899 (vol. xiv, No. 5). The addition of stops by Professor Brandl or his printer was not always happy. Here nothing, not a stop, not a capital, has been admitted into the text that does not appear in the MS.¹ All the few stops which appear there have been reproduced, though many of these are added in blacker ink, perhaps by the contemporary corrector, perhaps far later. Wherever insufficient punctuation made sense or syntax doubtful, I have brought a word down from the text into a footnote, preceded by *read*, and with the needful stop affixed. Words or letters appearing in my text within square brackets are not additions; they are, as in Brandl, an integral part of the original text, preserved as such (unbracketed) in the Collier transcript, but since faded or worn away. All merely suggested completions, from whatever source, are relegated to the footnotes within square brackets, those without initial being my own; and where it was necessary to bring down an already bracketed portion of original text, the text-brackets are abandoned in the footnote, so that no confusion might arise.

I have not reported in the footnotes every difference between my text and that of the Collier transcript or of Brandl; but the absence of *C* or *B* from any footnote implies the agreement of either, or both, on that point with my text, save in the matters of punctuation or initial capitals, wherein they have assumed a liberty I decline.

One or two names, or words, idly inscribed in the margin of the MS. and obviously forming no part of the text, have been relegated to the footnotes, e.g. 'Anthony Rice', title-page; 'Thomas Warde Barfold 1577', at the foot of the prologue-page; 'W. Wyllm', II. iv. 104-5; 'John York Jesu', III. i. 144-5; 'iothe' (?), III. i. 242; 'Love hy ho', III. ii. 61-6; and something illegible, III. iii. 5-7.

I have retained, as in *Buggbears*, all the abbreviations of the MS. save final *-es*: I have reproduced as exactly as possible the space required for missing words or letters at the beginning or in the interior of a line—a matter indispensable to any attempt at restoration: and I have also reproduced the slight space which, except in the first 44 lines of scene i, divides the stanzas or the speeches—such division often supplying the place of a full stop.

¹ The numbering of the folios, and one or two unavoidable notes at lacunae, appear within angular brackets.

In the handwriting of the MS. the letters *n* and *u* are indistinguishable, and I have used whichever seemed most appropriate: also *d* and *e* sometimes, *c* and *t* often, *l* and *l* occasionally, are indistinguishable, but not so often as to absolve one from the attempt to distinguish. For the rest the writing, that of the latter part of the sixteenth century, is fairly clear. The Museum experts profess considerable doubt whether the hand (or hands) of the Prologue and the play could be as early as 1560, the date suggested by Collier for the authorship.

Apart from the casual names and scribblings enumerated above, the MS. exhibits two hands, with the possibility of a third. (1) The title-page is all in one hand, using blacker ink and a finer-pointed pen than is used in prologue and play: it is probably that of Barjona, whose name is written on the title-page; and the same hand, using the same blacker ink and finer pen, seems to reappear in many corrections throughout the MS., sometimes interlineated, sometimes written upon another word already written by the original scribe. The most noticeable case is three lines (1. iii. 51-3) wholly supplied by this corrector, in space apparently left for the purpose, though the prefix *Ca.* at l. 52 is in the hand and paler ink of the original scribe, whose own corrections of his slips or omissions are easily distinguishable. My text invariably adopts the correction, to whomsoever due, noting in a few cases the superseded word or words. Although the title-page hand is in general character a little earlier than that of the rest of the MS. it is difficult to suppose it was not, in fact, written practically at the same time, whether a little before or a little after; for a man would hardly copy the title-page of a play and then allow ten, twenty, or more years to elapse before adding, or procuring the addition of, the play itself.

(2) The second hand, using the paler ink, appears on the verso of the title-page with the Prologue. It is small, pointed, sloping, written, one would say, hurriedly, though clearly; and the Prologue's 44 lines are crowded together and occupy less than three-quarters of the page. About four lines' space below ($1\frac{1}{4}$ in.), in the centre, is the name 'Thomas Rychardes', fairly written in a contemporary, more upright and leisurely hand, which yet somewhat resembles the writing above, while the *T* and *d* are different. Some six lines' space below, again, comes the name 'Thomas Warde' with 'Barfold' (a place-name) underneath, all larger and in a distinctly seventeenth-century hand; and, to the right of the name, the date 1577, of which the 5 (not of a sixteenth-century shape) has been imposed on an original 7.

(? 3) Then, on fol. 2 recto, begins the play, without other heading than 'Actus prim . . .' &c. (there would hardly be space for a

title, even were the leaf entire), in a hand somewhat larger, more rounded and upright than that of the Prologue, presenting a sensible difference to the eye, and a nearer resemblance to Rychardes' signature. But this hand soon becomes, on ff. 4 v.-5 r. and 6 v.-7 r., without marked break or change, smaller, more pointed and sloping: then, its earlier character is resumed, until a more distinctly marked reversion to the pointed character occurs on f. 9 r. immediately after the song, at 11. ii. 209. This greater likeness to the Prologue-hand continues for many folios, yet on ff. 15 v.-16 r. it is impossible not to see the likeness to the other, e. g. to that of the song just mentioned. Fols. 18 v.-20 v. approximate very closely indeed to the Prologue-hand. Fol. 21 r. (opening of Act iv) seems slightly different; but at the bottom of f. 21 v. the difference disappears, and in the remainder of the MS. (ff. 22-24) I find it impossible to recognize any distinction from the Prologue-hand. In fine, if two scribes are here, the respective limits of their work cannot be marked. I incline rather to regard it as all, save the title-page and corrections, the work of one scribe, writing sometimes in haste as in the Prologue and closing leaves of the play, sometimes at leisure, as at the opening, and now with a broader-pointed, now with a finer, pen. It does not follow that the hand is that of Rychardes. The position of his name, indeed, suggests it as meant for a signature to the Prologue, but the signature might be merely copied along with all the rest.

AUTHORSHIP.—For Mr. Fleay's theory (*Hist. of the Stage*, pp. 58, 60, and *Biog. Chron.*, i. 163) that *Misogonus* was the work of Richard Edwardes, identical with a play acted by the Chapel Children on 31 Dec. 1559, which gave offence¹—the subject of satire by Ulpian Fulwell in *Like Will to Like*, ? 1562-3, and of allusion by Edwardes himself in the Prologue to *Damon and Pithias*, 1564—, I can find no adequate evidence. It is true that *Like Will to Like* exhibits some parallels of phrase and motive to *Misogonus*; yet these may as well be reminiscences by our poet, or part of the common stock of playwrights at the time. Moreover, the date of the production of Fulwell's piece (printed 1568—he seems to have lived till 1586) is quite doubtful; and Edwardes, if disgraced at all, was evidently in favour again by 1564. It is true that his prologue mentions previous dramatic work of his which had been too much occupied with 'young desires', and the dancing at the end of *Misogonus* 11. iv might very possibly have given offence to the queen: but *Damon and Pithias* presents no points of parallelism with our play save the insistence on friendship (cf. our first scene) and the verb 'colpheg' ('colfeke' iii. 254). Its verse and style represent, I think, a slightly earlier, its power of handling, *vrai-*

¹ Collier's *Hist. Dram. Poet.*, i. 169, quoting Cotton MS. Vitellius F. v.

semblance, and characterization a considerably earlier, stage than that of *Misogonus*; and its allusion to one who preached against large breeches is far more likely to refer to some sermon than to Newfangle's claim in *Like Will to Like* to have invented such, 'as big as new barrels'. I have searched Fulwell's piece most carefully for all that might illustrate Mr. Fleay's theory (cf. my notes on i. ii. 9, i. iii. 1-3, ii. i. 57, ii. iv. 140, 206, 247, ii. v. 42, iv. i. 82, 154), but I cannot feel there is sufficient evidence to support his structure of connected plays.

Falling back upon the MS. itself it will be seen from the facts about the handwriting recited above that there are only two claimants in the field. The 'Anthony Rice' who defaced Barjona's title-page is merely a man trying his pen: had the name stood there in 1577, Barjona would have begun lower down. 'Thomas Warde' is written perhaps a century later, and the adjoining date probably a century later still. The position of 'W Wyllm' and 'John York' entirely excludes them. There remain Rychardes and Barjona. Ostensibly, Rychardes signs the Prologue, and Barjona the play as a whole: but there would be no impropriety in Rychardes, as author of the play, signing the Prologue, and nothing in the latter compels us to distinguish its author from the playwright—nay, its exordium of sixteen lines, apologizing for want of polish in a first attempt at versification, would be of disproportionate length if referring merely to the Prologue, and, referring to the play, seems something too uncomplimentary to come from any but the modest author. Further, the style of the Prologue, its rhetorical phrases and classical mythology, is just that of certain passages where the play most desires to be serious and poetical, e.g. Philogonus' lament in ii. v. (3rd st.), Eugonus' speech, iv. i. 65-8, Philogonus' *ib.* 149-60—a style found, indeed, much earlier than 1577 in Edwardes' *Paradise of Dainty Devices* (pub. 1576, but compiled by Edwardes himself before his death in 1566), yet extant in the beginning of 1588 when Hughes and others wrote *The Misfortunes of Arthur*. Recognizing the strong probability that the authors of Prologue and play are one, Rychardes, whether his name be written by himself or by the scribe, is quite possibly he. In that case Barjona is merely the reviser, procuring a copy to be made of a play already known to him—a friend's work, perhaps, to which he had made some additions—correcting the copy so made, filling in the title-page, distributing the parts, and putting his own name at the bottom, whether as owner or reviser. Nothing can be argued with certainty from his corrections, or even from his addition of the lines (i. iii. 51-3) left blank by the scribe. The passage may simply have been illegible in the original copy; but Barjona might

know the right words, or ascertain them from the author, or simply fill the gap with words of his own. Even the number of passages which mark it as a school-drama (Prol. 38-40, i. i. 61-96, ii. ii. 73-6, iii. 57-64, 69-72, v. 93-100, 127-36, 157-66, iv. iv. 33-40) is not conclusive to Barjona's authorship, though he was probably a schoolmaster preparing the play for his scholars. He might still utilize another's work, written possibly for some earlier Cambridge occasion, himself adding Prol. 38-40 and perhaps other passages. If the Cabbalistic term 'tetragrammaton' in ii. iv. 258 and the discussion whether the name Eugonus is Greek or 'Ebricke', iv. i. 100-4, slightly favour Barjona's claim, yet the close and vigorous reproduction of rustic life, language, and character seems to demand an English rather than a Jewish author, however long domiciled in England. Still, of Barjona we do know that he edited the piece and put his name prominently outside it, that he was living some fourteen months later at Kettering and was such a man as might conceivably compose a play: while we cannot be sure that Thomas Rychardes was more than a later owner of the MS., a Prologist writing in a tone requested, or even the scribe, copying the Prologue last in the hurried hand in which he had finished the play, and appending more carefully his own name as scribe.

The marked predominance of Yorkshire dialect, and Madge's words, 'Waunt (warrant) him as bene at Cambridge' (iii. iii. 74), warrant us in a like opinion as regards the author. Professor Kittredge, inquiring into the authorship (*Journal of Germanic Philol.*, 1901, vol. iii. 335-41), was informed of a Thomas Richards, of Trinity College, Cambridge, who proceeded B.A. in 1571. By age and status he would be qualified for author; but with a name so common we cannot, on this information alone, feel the least certainty of his identity with the signer of the Prologue. He mentions another Thomas Richards, who applied for his B.A. at Oxford on Dec. 7 of the same year, 1571 (*Reg. of Oxf. Univ.* ed. A. Clark, vol. 2, pt. iii. 10). The only Thomas Richards known to the *Dict. Nat. Biography* is a Devon man, B.D. Oxford 1515, qualified as B.D. Cambridge 1517, who was prior of Totnes 1528, rector of St. George's, Exeter, after the dissolution of his monastery, and died 1563 or 1564. He seems too old, and hardly likely to have drawn Sir John: there are but few Devon forms in our play, and we know not that the prior had any connexion with Yorkshire. But of Barjona Kittredge showed that he was the author of a little Latin treatise of twenty-two leaves, a copy of which is in the British Museum, published by Robert Walley, 1578, 4^o, and entitled *Cometographia quædam Lampadis aeris que 10. die Nouemb. apparuit, Anno a Virginis partu. 1577*. A prefatory epistle to Edmund,

bishop of Peterborough, signed and dated 'Vale Ketteringa[e] Ianuarij 20. 1578[-9]. Tuæ amplitudinis studiosiss. Laur. Bariona', sufficiently establishes him as the 'Bariona' of our title-page. In the epistle he says the treatise was written to please some friends during a recent brief holiday ('a publicis negotiis aliquantulum liberatus'): he sends it to the bishop in token of his gratitude ('vt hoc pacto voluntatem meam gratam tibi significarem') and to get his opinion—if he finds any offence in it, let him burn it. In the treatise he speaks modestly of his 'exiguum ingenium et experientia quam puerilis' (sig. D j *rect.*), and in an apostrophe to Elizabeth professes himself 'abiectissime conditionis et sortis' (sig. K j *vers.*); but it is an able and scholarly pamphlet showing a knowledge of the Latin poets, though Plautus and Terence are not quoted. He treats the portent from the side of natural philosophy, declining that of theology (D j *r.*) which has already been dealt with 'a Theologis ipsis, suis concionibus'; but he expresses a hope of the conversion of Eastern lands to Christianity, and his strong sympathy with the queen's restoration of Protestantism in England. Noticeable perhaps in the passage about the East is his avoidance of the word 'Iudæos' ('Turcas, et alias superstitiosas gentes, quæ Asiam, Affricam et Græciam Europæ partem amœnissimam, antiqua illa Christianæ Religionis domicilia incolunt', F j *v.*). Professor Kittredge, who started with the hypothesis that he was Laurence Johnson the Martyr, associated with Campion and the Jesuits and hanged at Tyburn in 1582, considered 'Bariona' to be a pseudonymous anagram (Bar = son of, iona = John,—'Johnson'), and held to the pseudonym even after the examination of the treatise showed the author to be a strong Anglican without the slightest reason to conceal his name. I should rather suppose him one of a family of converted Jews,¹ or at least himself a convert, who owed to Edmund Scambler, bishop of Peterborough 1560–85, some post, lay or clerical, in connexion with the diocese, probably the mastership of Kettering Grammar School. Inquiry at Kettering, where he evidently lived in 1577–8, shows that he was not rector. Mr. Frederick William Bull, the historian of the town, kindly informs me that Anthony Burton was presented about 1560; on his death Robert Cooke was instituted, March 2, 1575–6; on Cooke's resignation in 1576 John Dammes followed; his successor was David Thompson in 1598; then

¹ It may be worth mention that a 'Johannes Bariona', evidently a Christian, supplied an index and short Latin address to the reader to a manual of Catholic doctrine on the Mass, entitled *Enchiridion Sacerdotum* (Cologne, 1532), by Petrus Blomevenna of Leyden, Prior of the Carthusians at Cologne, to whose pulpit-eloquence Bariona testifies.

Thomas Harries, 1633.¹ But the Grammar School was founded in June, 1577, out of lands once belonging to the dissolved monastery of Peterborough: the master was to be nominated by trustees, but approved by the bishop.² The first master's name has not come down. It may have been Laurence Barjona; and the play prepared by him for performance before the Christmas holidays of that year, though the recency of his appointment makes against his sole authorship, unless the piece were written earlier. In spite of 'experientia quam puerilis' in the *Cometographia*, the somewhat earlier character of his handwriting suggests that he was not a very young man in 1577.

DATE.—Of definite allusions that may help us there are but few. The evidence of Protestantism in the ascendant is abundant—'Its poperye to vse fasting', II. ii. 100; Eupelas describes the rakehell priest of the old school, Sir John, as an 'Idolatrous beste', II. v. 37; and prayers for the dead, excluded from the Burial Service in 1552, are expressly discouraged, III. i. 154-7. At the same time expressions like 'this new start vp rables' (II. iv. 64) for Protestants or Puritans, the mention of an 'avy' as part of the service, II. iv. 245, Codrus' description of Philogonus as 'oth new larning', III. i. 158, 'Crileson', i.e. Kyrie Eleeson (classed with pardons and masses in Jos. Lilly's *Ancient Ballads*, p. 268), III. i. 196, and 'last shrift', IV. i. 34, seem to show that the changes were tolerably recent.—Nothing can be inferred with certainty from the introduction of the name of Will Summer or Somers, who retired from Court in 1547 and died in 1560.—Collier took the allusion to 'the risinge rection ith north,' IV. i. 131 (i.e. the Pilgrimage of Grace, 1536), coupled with the fixing Eugonus' age at twenty-four, as clear evidence that the play was written in 1560: and though Professor Kittredge points out that we cannot as a matter of course identify the date assumed for the action as that also of composition, still in allusions to recent events the playwright, if he specifies an interval, generally reckons from the year then present to his audience, because to do so assists the *vraisemblance*. Kittredge further notes that in spite of Codrus' suggestion of 1536 as a *terminus a quo* (Codrus does not say *how long after*), Alison arrives at her number, twenty-four, quite independently, by recollecting that Eugonus was born a year before 'our Tom'. Yet her independent calculation is no reason why the year imagined for the action should not still be 1560, and we may note that the season imagined in the play (not long before Christmas,

¹ See also Bridges' *Hist. of Northamptonshire*, 1741, II. 241-4.

² *Hist. of Kettering Grammar School*, by Fdk. Wm. Bull, Northampton, 1907, pp. 1-2.

III. i. 27, 65; IV. i. 58) tallies with the actual occurrence of the rising in the autumn of 1536.

There is much, however, which makes against so early a date as 1560, at any rate for the completed piece. The evidence of metre would suggest some year about 1564-8: the fourteener, which first appears in drama in *Gammer Gurton's Needle*, 1559-60 (e. g. Acts iii and v, used irregularly with Alexandrines and with the doggerel), but is employed almost consistently for the dignified characters and serious action throughout *Horestes*, pr. 1567, is used in *Misogonus* only in moments of strong emotion (III. i. 121-4, 273-80; IV. i. 65-8, 149-68); while there is not a single decasyllabic line in the piece, although there are a few together in *Dam. and Pilth.*, 1564 (Dods. iv. 89), and they are adopted for the opening speech by Nature in *The Marriage of Wit and Science* (ent. S. R. 1569-70, perhaps acted 1567-8). See further, Essay, pp. 68-70, under *Buggbears*. The use of alternate rhyme, not couplets, in the four-accent doggerel which forms the staple, suggests a date nearer 1570 than 1560—*Horestes* arranges its doggerel sometimes in couplets, sometimes in Chaucer-stanzas, e. g. ll. 1-170, 1164-1205. The poetic style of the Prologue and the fourteener passages (see above, p. 167) is much that of *Horestes*, though with a greater frequency of alliterative phrase. A strong argument, however, for a date as late as 1577 for the piece as we have it is its marked superiority over the average work of 1560-70 in skill of management, verisimilitude of effect, and power of individual portraiture. Such vigour and truth to life despite some dullness, such steady development of the action, such fulness of satisfactory and natural detail, are things incredible to me in 1560-70; and lead me to suggest that our text, whether by Barjona or another, may be a *rifacimento* in 1576 or 1577 of work originally written some ten or twelve years before. The Prologue, the songs, and the metrical scheme of the earlier version were probably retained, while the whole was subjected to close revision and some scenes almost wholly rewritten. The disorder and illegibility thus produced in the original MS. would necessitate a fresh transcript, which gave us our surviving MS.

SIGLA

TEXT (with punctuation) is invariably that of MS. *Square brackets* enclose words or letters visible when the Collier transcript was made, but now illegible or worn away. The transcript used square brackets to indicate earlier losses: earlier losses recognized by the present editor are indicated by *dots*, corresponding where possible to the supposed number of letters. *Angular brackets* enclose the numbering of the folios, which are unnumbered in MS., and an editorial note or two of loss.

FOOTNOTES.

Italics are reserved for the editor's comment.

Square brackets enclose suggested completions of imperfect lines or words: those, and other notes, without initial are the present editor's.

or precedes an alternative rendering of the MS. characters.

read „ a proposed emendation, or insertion of a stop.

? „ a doubtfully proposed emendation.

i. e. „ an interpretation.

bef. = before: *om.* = omitted.

C = the transcript for J. P. Collier, now bound with MS.

Coll. = J. P. Collier's *Hist. of Dram. Poetry*, ed. 1879 (1st ed. 1831).

B = Prof. Alois Brandl's text or notes in *Quellen des weltlichen Dramas in England*, 1898.

M = Prof. John M. Manly's review of Brandl in *The Journal of Germanic Philology*, vol. ii, 1898, Chicago.

Car. = Prof. F. I. Carpenter's review of Brandl in *Modern Language Notes*, May, 1899, Baltimore.

See, further, above, pp. 164-5.

A mery and p[lea].¹

Misogonus²

The names of the speakers³

Prologus	Ph[ilogonus 1.]
Philogonus pater	Eupela[s 2.]
Eupelas fidelis patris vicinus	Misogonus [3.]
Cacurgus morio	Cacurgus
Misogonus filius domesticus	Prologus } [4.]
Orgelus servus miso.	Eugonus }
Oenophilus conservus eius	Codrus
Liturgus servus Philo.	Sr John } 5
Melissa meretrix	Epilogus }
Sr Johne sacerdos	Orgelus } 6
Jacke, Clarke	Isbell }
Ceister Codrus rusticus	Oenophilus [} 7.]
Alisone eius vxor obstitrix	Madge
Isbell Busbey } Testes	Meliss[a] } [8.]
Madge Caro } vetulæ	Crito }
Eugonus filius peregrinus	Alison } 9
Crito peregrinus	Jake }
Epilogus	Liturgus 10

Laurentius Bariwna⁴

Ketthering⁵ die 20

Novembris

Anno 1577

¹ plea[saunt Comedie called] C

² In the space between Misogonus and The names etc. are written, probably rather later, in a different hand and paler ink the words A mery, several d d d d as though the writer were trying his pen, and then quite clearly Anthony Rice (the ce a little uncertain), followed by what may be a flourish or part of some capital letter interrupted now by the mutilation of the leaf.

³ In the space between The names etc. and Prologus is a brown smear of erasure through which some quite undecipherable lettering is faintly discernible.

⁴ Bariwna B

⁵ On ring is written in paler ink Warde presumably by the person signing second after the Prologue.

〈*Prologus*〉

〈Fol. 1 v.〉

..... [w^{ch} doe frequente] Pernassus sacrede mounte,
 [h gif]te of eloquence & vercyfyng skill
 [your] Nimphes w^{ch} haunte the springes of Aganippey founte
 ... [w^{ch}] were wonnte comicall rimes in Poets to distill.
 [Yo]w ladyes all & sisters nine I humbly yow requeste 5
 That yow woude now vouchsafe to guide your clients silly style
 In this poeticall attempte wth braverie vnadreste
 & so it will seme to all that heares vnlesse yow doe it fyle.
 Yow knowe I never climē the toppe of that your hallowed hill
 ne slumbred there nor tasted once thos dulsume nectar dropps 10
 that now I mighte my verce indite wth Poets paintinge quill
 or fynde the same by vertue of Sr Phebus lorrell croppes.
 Yow that are here moste excellente, & yow moste honeste
 auditoures
 thinke not I haue the lorrell bowes or Ivy berryes gotte
 that I shoulde vaunte my selfe to be like to Apollos oratoures 15
 to speake in breif I thinke it best of truth I ment it not.
 Yf any ask then why I decke my temples thus wth bayse
 or why this garlande her I ware not beinge Laureat
 forsooth I come in Homers hewe, our historye forth to blase
 [A]s custome is & ever was—well marke therof the state. 20
 Whilum there in Laurentū dwelte a towne of antike fame
 in Italye a countrey earst renounde wth troiane knightes
 a gentleman whome Lott assinde Philogonus to name
 of this mannes destinies this tyme our author onely writes.
 In lusty youth a wife he tooke, a dame of florishinge grene 25

[Prologus] *C, the space above the surviving words shows that they represent the first line*
 9 clime *CB, B querying? climbed* 17 *Altered in MS. from*
 Why dost thou decke (then some may say) thy etc. 18 *Altered in MS. from*
 Darst thou this garlande ware not beinge poett Laureat

who sone after conceaude & brought him forth at once too
twinnes

theldest she sente away wherof hir husbände did not wene
forthwith she died, at thother sonne our cōmody begins.

Through wanton educatione he begann to be contemptuous
& sticke not wth tauntinge tearmes his father to miscall 30

& straightway in lacivious luste he waxed so licentious
thath's father he did often vex & brought him to great thrall.

By lucklye lot yet at the lenghe his eldest sonne he knewe
& y^t he might his comforte be sente for him in great hast
then after this the yonger sonne his lif doth leade anewe 35

. . erat together all the ioy & bankett at the last

I am now to request yow all that here be mett in place
that yow would our begininge like in practisse musicall
& speake the best thoughe it be done wth rude & homely grace
[I]f fautes we make we will them mend when wear herin more
vsuall. 40

Wch if ye do while Phebus shines aboue in Azure skies

[Or] while Dame Luna wth hir hornes hir monthly pagins playes

[W]e will not sease the trumpe of fame to blowe in humble wise
. . . all yow here but now its tyme I must neds go my wayes. 44

Exit

Thomas Rychardes*

32 That's C: thats B 33 lengthe C 35 lif inserted very faint above,
reported omitted C 36 Wy^{ch} at C: wherat B read thei ioy 40 wear C
44 [For] C * Thomas Rychardes about 1 $\frac{1}{4}$ in. below the last line of Prologue,
in a 16th cent. hand, not identifiable with certainty as that of the Prologue or of
the play, though somewhat like both.—About 1 $\frac{3}{4}$ in. further below is written in a
larger, 17th cent. hand, Thomas Warde 1577 the 5 being superimposed in
Barfold blacker ink on an original 7. Probably the date was added in 18th century, simply
with intent to reproduce that on the title-page

Actus prim*

(Fol. 2 r.)

Philogones. E[up]

- Phi. The vnfayned frendshippe and honest demenior
Which I in yow dere Eupelas haue always p[r]oved,
To render vnto yow some parte of the tenoure
Of my mynde at this tyme espetiallye hath moved,
Hopinge therby that some what I shall fynde 5
By your godly counsayle and lovinge exhortation,
Wherof presently my pensive hart and mynde
May feele some comforte and consolation.
Good counsayle yow knowe to a minde wth care oppreste
Is like to holsome medicine taken at nede, 10
Which helpeth the stomacke evell humoures to digest
Lest therof at any tyme some malledey may brede.
Wherfore I request yow o trusty frende Eupelas
To minister to my greife such medicine as yow may,
Promisinge the like to yow in like case 15
Yf at anye tyme yow nede in any assay.
- Eu. Right [wor]thy Philogonvs my trusty fidelitye
And frendly behaviour to yow from my youth,
Hath not bene so great as your curtuous humanity
To me warde hath ever deserved of a truth. 20
For your demerites hath always bene such
To pleasure me in any thinge that possibly yow might,
That I can thinke no payne or laboure to much
To pleasure yow agayne by day or by nig[ht]
And woulde to god I knewe that cordiall confection 25
were it never so costlye in Italye to be soulede,

* prim[us Scena prima] C s.D. Eup[elas] C 17 Philogonvs] the v super-
imposed in blacker ink on an original e 20 ever above always deleted

weh woulde ease yow of this dolorous affection
 Yow shoulde haue it thoughe the price were a talent of goulde.
 Otherwise to giue yow good counsayle and advise
 Is a harde thinge to him which hath no such science 30
 Tis the part yow knowe of philosophers that be wise
 Which study for the same with great care and diligens.
 Wher albeit how mucche as my abillitie doth wante
 So much true amitye the lake shall supply
 My loue is perfett thoughe my cuninge be but scant 35
 Say one therfore I will answeere accordinglye.

Phi. With condinge thanks for your gentle oration
 Your modesty herin I doe greatly commende
 Refusinge those titles wherof the probation
 Even the denial it selfe doth extende. 40
 Wherfore to be short I will shewe yow my grevaun[ce]
 & what is the drifte and intende of my reason
 Desiringe yow a while to giue hedy attenda[unce]
 A . . then as shalbe meete to aunswer in

. [man] hath in this mortall life (Fol. 2 v.) 45
 [ng]e the ioyes weh in Christe we obtayne
 [C]onsisteth in true lovinge children and wife
 weh lovingly at all tymes together should remayne.

And so by the contrary always doth arise
 By discordes I meane and dissention in thos 50
 Such peteous harte breakes as none can devise
 No pen can discribe no tounge can disclose.

I had one I speake by experience to trewe
 So faythfull a mate and so honest a spouse
 The lake wherof often pore wretch I doe rewe 55
 As not whole Laurentum a better can house.

31 the blacker, above a deleted
 blacker 44 A[nd] then left blank CB 33 as om. B 36 answered inserted above,
 45 [The chief good . . .] From this point on to l. 193 the stanzas are separated by
 a space 46 [Excepti]nge 50 read thos, [due season] C : [season] B

But hir crwell death sith thence longe hath slayne
 And me of my trwe loue the fates hath bereft
 Who yet for my comfort with me to remayne
 A motherles infante of ther curtesye left, 60

Whome first in his youth I did fatherly tender
 The more bycause hir he did much represente
 I cokred and dandled him a great while the lenger
 Wherof like a foole to late I repente.

I coulde not suffer the coulde winde to blowe 65
 Without happing and lappinge my younglinge to much
 What correction was he never did knowe
 No man durst skars this wagge wanton tuch

An vnwise man I was for thus then I thoughte
 what nede he tutors or masters to haue 70
 for larning & discipline he shall not care oughte
 he shall learne to looke bigge stand stoute & go braue.

What shoulde I doe wth my landes and possessions
 I am able to kepe him gentleman wise
 I esteme not grāmer and thes latine lessones 75
 let them studye such which of meaner sort rise

And as for his conditions I am sure they will be
 both honest and gentle as all his kinne were
 the like brede the like (eche man sayd) to me
 his nature to be good yow nede not to feare 80

With thes fonnde perswations I flattered my selfe
 nuslinge him wth libertye in youth like a dawe
 Til in prossis of tyme the malipert elfe
 [Este]med me not the vallue of a strawe

60 infante *above* younglinge (young *deleted*) *same ink*
 to me) *B*

79 (eche man sayd

And the more he percevy^d I loved him [th] . . . (Fol. 3 r.) 85
 the lesse he regarded my w[ordes] everye day
 the gentler I vsed him the m[ore he] begann
 stubberly to contemne me for all I coulede say.

And nowe since he is groune to strippinge yeares
 he is waxt so stomackfull and hautye of mynde 90
 that nether god nor mann nor anye thinge he feares
 he settes me as light as a fether in the wynde

A company of knaves he hath also on his hande
 w^{ch} leades him to all manner leaudnes apace
 wth harlottes and varlottes and baudes he is mande 95
 to the gallouce I feare me he is treaddinge the trace.

Eu. Alas good Philogonvs it pittiyeth me sore
 to see yow my dere frende in this heavye plight
 comforte your selfe I pray yow wepe no more
 the worst is I warrent yow but a litle frite. 100

And consider I beseche yow the comfortable wordes
 w^{ch} Christ our savioure hath left vs in store :
 who all gripinge greifes his testament recordes,
 will mitigate in thos w^{ch} followe his lore.

And what thoughe your sonne doth spende his youthfull days 105
 in dulishe delightes and riatous excesse
 he will not continue in that trade allways
 in tyme he him selfe will his manners redresse.

He goeth farr that never tournes agayne as folke say
 I coulede tell yow of many that haue gone as wyde 110
 the best of vs all before god goeth astraye
 and he that stande surest may fortune to slyde.

85 . . . th[an] CB
 Philogones CB

97 Philogonvs *modern v superimposed on orig. c* :
 112 *read* standes : stands C

Wherefore be not dismaide all oute righte
 but comferte your selfe and hope still the best
 plucke vp your hart man recover your mighte
 to doe for yow what I can I will not rest. 115

Phi. Lorde how my spirites by your talke are appeased
 nothinge I see well to a frende may be counted
 my stomacke is lightned my minde is well eased
 all treasures trwe frendshipp I perceve fare sermounted. 120

And if I mighte see that thinge come to passe
 weh yow as yow woulde haue deuinid er[e whi]le
 no man how much happier so ever he was
 woulde sowner all pensivenes & cares qu[it]e exile.

. [I] doubt that [such] depnes of route (Fol. 3 v.) 125
 [an]d idlenes i[n his] mind hath framed
 [sel]dome or nea[r they] will cleane be pluckt out
 [I fea]re me I feare me he will near be reclaimed.

[Eu.] And why should yow so doubt. declare me the cause
 is his yeares so far spent that no good can be done
 he will not (if yow say) is no reasonable clause 130
 I hope t[o] persuade him and that right sone.

Phi. Perswade him (quoth yow) nay if he had that grace
 by persuation to amend his leude behaveoure
 my persuation I trowe woulde haue taken some place 135
 weh alwayes I vttered wth lenitye and favour

Eu. With to to much favour I thinke a great dele
 which caused him so lightly yow to esteme.
 but what thoughe with favourable meanes I will fele
 Yf yet I can make him the tyme to redeme. 140

119 and deleted before my² 120 fare the f in blacker ink; C interprets far:
 probably by om. bef. trwe 125 [Yet soreleye] I . . . : C pencils eye bef. I
 126 [Pleasure] and . . . 127 [That] C 128 reclaimed the rec prefixed in
 blacker ink but an old hand to lamed of the original scribe 132 hope to]
 hope, I B 134 a separate n (?) bef. amend 139 read thoughe? i. e. then?

Phi. Your sayinge is to trwe but what yf in fine
 he neglecteth your wordes with contempt and disdayne
 as often tymes heretofore he hath done myne
 when I would with gentle meanes haue wone him full fayne.

Eu. It is not likly that he shoulde obbrayde. 145
 a man weh exhortes him to such a good thinge
 yf he should perhaps I would make him afrayde
 with conscience and dewty & lawes of the kinge.

Phi. This devise Eupelas I like best of all
 but vse your discretion in everye attempt 150
 he is a sturdy marchant sticke not to brawle
 if he doe misvse with any contempt

Eu. But tell me I pray yow what age is he nowe
 is he so headstronge that he can not be tamed
 I warrant yow weil make him both bend & bowe 155
 we wil in deede (feare not) or weil make him ashamed.

Phi. An endlesse labour you then go aboute
 can you bende a bigge tree weh is sappy & sound
 he is to olde I tell yow to stubberne & to stoute
 take hede what yow say lest he lay yow on ye ground. 160

Eu. A pinn for his layinge care I for his handes
 Ile hamper him in deede if he make much a dooe.
 yf I were as yow I woulde haue him in bandes
 with your sufferaunce yow spoyle your selfe & him toe.

[Phi.] when yow mete him I pray yow doe as yow thinke good 165
 [Your] pollecye I knowe is prudent and wise
 [thi]nge I will [tell] yow yf he be in his [mode]
 [not sticke to sweare & make man]

145 *i. e.* upbraid : *del. full stop as CB* 151 *read* marchant : 152 misuse
 [you] *C* 156 *we wil orig.* weil *wil above in another hand* 167 [Of
 one] *C* : [But one] *M* 168 [He will] . . . man[y cries] *CB* : [y lies] *M*

[Eu.] (Fol. 4 r.)
 170
 ilogonu

Phi. servaunt Liturg
 wh h often tymes secretly
 by whos meanes if my selfe had 175
 I had eschewed thes miseries I w

Eu. Yf yow haue tried his trustines here
 make much of such a one and spare
 a good servaunt is worth great rich[es]
 if yow lesse him yow can not tell 180

Phi. I haue another a simple thinge god . . .
 weh for his simplicitie a fooles cote d
 had as leave haue a counter as a qu[e]
 yet sometye he whispers a tale in my . . .

Eu. Children & fooles they say can not l[y] 185
 yf he talkes of your sonne c[onsider]
 and cause him to showe what [he]
 yow shall perceauie some what [by]

Phi. And somtyme also he makes me g . . . sp . . .
 by tellinge some tale or sininge some songe 190
 [Its ma]rveill that hether he doth not resort
 yf he knew I were here he would not be longe.

173 [Yes, I haue one] servaunt, Liturg[us by name]: servaunt *same ink above* frend
deleted 174 [who hat]h C . . . [followed his haunt] *part of an f or p is*
visible 175 had [not bene to blame] 176 w[arraunt] 177 here[to-
 fore] 178 [for no cost] 179 riches [and store] 180 . . . [halfe
 that is lost] 181 And *in same ink deleted before* I god [wot](?) B
 182 d[oth wear] C *another pen has added o to the weh* 183 que[an in his
 cot]? : que[rulos sot] (?) B : que[nes grote] M 184 my [ear] C 185 ly
 . . . CB 186 consider [the matter] 187 he [meaneth thereby] 188 by
 [his chatter.] 189 g[ood sport] C 190 *read* singinge

Ca. Founder founder

Eu. Harke is not this the silly soule that doth speake

Ca. What vounder.

195

Phi. it is even verye he harke how the nodye doth creake

Ca. Where is my vounder.

Eu. Alas what meane yow giue the foole his aunswere

Phi. What is the matter will summer.

its marvaile but yow shall heare him tell a tale of his ganser 200

Ca. Vounder yow must come zupper the pigge is layde oth stable

Phi. Alas poore fole he meanes the pigge is lead one table

Ca. Will yow not I will tell my vounder

Phi. What ealeth the will

Ca. Dicke ducklinge and will waspe will not giue me my lowaunce 205

Phi. Giue it him knaves or I will make yow giue it him wth a vengau[nce]

Ca. Chate nowe Aliquis intus the devill choke him

[Phi.] Come me will come me.

.. . . . [now]e.

<some 3-5 lines lost>

<Fol. 4 v.>

.. . . . [supper its] 215

.. . . . [a]s your man [ha]

.. . . . [t]his night yow shal [in d]...[do] not mocke

.. . . . [su]pper then your company[e sp]ared

.. . . . [m]y vounder to night

.. . . . ust nedes at thy request 220

.. . . . s your fare is but homelye

.. . . . the best.

exeunt Eupelas et Philogonus

204 *i.e.* aileth *B* read will? *MS.* shows nothing is lost 207 *i.e.* I(ch) ha't
Aliquis intus *s.d.* after 209 *Three at bottom and two at top gone entirely C*

215 [Ca.] . . . its [nigh five o'clock]—*the line om. B* 216 [Eu] . . . ha[th
declared] 217 [Phi.] *C* d[eed I] *C* 218 [I could better foregoe]

219 [Ca.] *C* 220 [Eu.] 221 [Phi.] *C* 222 [Eu] *C*

. ctus primus. Scena secunda.

- . . . e
 . . . gone
 . . . ble
 . . . [ee]
 . . . [d]eade 5
 Yf [I] [ghi]nge as oft as I thinke
 how like a [foole I p]ut out my heade
 with bakon in my hande and & my bole full of drinke.
 ha ha ha
 A couple of wise wisardes I tell you but wat yow what 10
 godes bodykins methinke we are all scase drie
 I haue be pist my house twenty pound to one groat
 I laughe at the olde fooles so hartelye.
 ha ha ha
 Yow may perceiue what I am so muche I doe laughe 15
 a foole yow knowe can kepe no measure
 my master is waltum and I waltumes calfe
 a foole in laughture puttethe all his pleasure
 A foole (quoth yow) nay he is no foole
 did yow not see what pittye he did take 20
 he is able to sett your doctoures to schole
 no smale poynt of wisdom for me such gere to make
 Yf yow knewe what delightes he taketh in my presence
 Yow woulde laughe I dare say now everye choone
 He talketh of me I warrent yow in my absence 25
 who but I to make him pastime who cham his none sonne
 And proudly I tell yow to everie in commer
 he bragges what a naturall his lucke was to haue

[A]ctus C 1 [Ca.] B: no prefix C 5 [Would I were] deade
 6 [can help lau]ghinge C 8 delete & as CB 10 but . . . what (wat
 = wot) as separate line MS. C; here as B 12 i.e. hose (cf. II. i. 57, 59)
 20 take i.e. draw, excite 21 read schole. 24 everych one C: everyechoone
 B: in MS. an e deleted bef. c, but words quite separate 26 cham]
 am C

What how with his mannes voice he calles for will summer
 [Wh]ere haue yow put him bringe him hether yow knave 30
 [And] when I am come my properties he teles
 [How si]mple, how honest, how faithfull, and trewe
 [weth] me poyntes and many thinges else

Perswadinge him selfe that I tell him all (Fol. 5 r.) 35
 what I can heare his servauntes to clatter
 . . [Mi]sogonus his sonne in kichin or haule
 he thinke can nether lye nor flatter.

[I te]ll him that I heare a verie good rumor
 He is wilde but what thoughe he is not yet come to age 40
 I knowe that this tale will delig[ht] his humor
 hereafter they say heile be sober and sage.

And when I haue done I goe shewe my yonge master
 what he suspecteth and bydde him beware
 for he is a ruffin, a spendall and waster 45
 he can doe nothinge but get strōute & stare.

And so by m̃y pōlicye he taketh some hede
 and sheweth not his madnes to his father alwayes
 which otherwise will cause his hart for to blede
 and make him his knaverye abroad for to blase. 50

Thinke yow not y^t I harde their hole cōmunication
 yes I warrent yow I hate everye white
 I haue it even from the first salutation
 well ile to my master & tell him of it.

But before I goe hence ile bestowe some of my poyntes 55
 come of wth a vengeance here is prety toyes
 what will what dick be hanged stirr your ioynthes
 what will yow none take them then boyes.

29 read What how! 30 knave at end s deleted by finer blacker pen
 33 [And she]weth CB: ? [And gi]ueth cf. l. 55 34 he speakes not [anew]
C in pencil; rightly marking only one line lost, though B several 37 [Of] C
 kickin C: kichin B: read kitchin the deleted bef. haule 38 [A Foole] C
 40 read thoughe? i. e. then? 46 get i. e. jet 49 his part B 52 i. e. ha't
 58 read none?

As for my pinnes ile bestowe them of Jone
 when we sitt by y^e fier and rost a crabb 60
 she and I haue good sporte when we are all alone
 by the mas I may say to yow she is an honest drabb.

Nothinge greues me but my yeares be so longe
 my master will take me for balames asse
 yf I can Ile tye thẽ doune with a thonge 65
 yf not I will tell him I haue good kinge Midas.

Intrat Miso. Actus primus. Scena tertia.

Mis. Bodye of god stande backe what monster haue we heare
 an antike or a munke a goblinge or a finde
 some hobbye horse I thinke or some tumblinge beare
 Yf thou canst speake & declare me the kinde.

Ca. My yonge master ho ho ho 5

Mis. Passion of me it is robin hoo de I thinke verelye
 I will let flye at him if he speake not furthwith
 speake lubber speake or Ile kill the presentlye
 Nay then haue at the shalt near dye other death.

Ca. Godes armentage godes denti deare 10
 can my yonge master florish so fine

Mis. The devill take the and all thy fonnde geare
 a moringe lighte one that foules face of thine.

Ca. What pacyfy e your selfe sir or weil haue an ostler
 Your mannes harte I knowe & your cūninge in i 15
 . . . [ar]e a fenser & a verye fine wresler
 de d . . . d

65 tye the C 66 haue the h deleted in blacker ink am? above have C:
 am B for Midas': judas C: nidas B 2 i. e. monkey... fiend 4 read thie
 9 read the: i. e. ne'er 13 i. e. murrain 15 in i . . .] in . . . CB 16
 [Yow] are a tenser C 17 ade god Cu C in pencil: B
 leaves blank

[Mis. If] thou hadst not spoke when thou didst as I am trwe <Fol. 5 v.)
gentleman

Shouldst near a gone furr but even like a cowe
At my foote oute of hande thou shouldst haue bene [s]l[a]yne 20
I woulde haue bene thy preist I make god avow[e.]

[C]a. Sanke y^e by my tosse for your springe so longe
yow are coragious I [knowe] but what care I hearke
If yow had stricke I woulde haue kepte y^e thronge
and there haue bene gropinge some maydens in the darke 25

Mis. Thou art as full of knaverie as an egge is full of meate
I beleve the by the masse but how gattest y^u these eares
thou were abowte some skoggingly feate
tell me I pray the shall no body heares.

Ca. Will yow nedes knowe whi then lay your head to myne 30

Mis. What thou lyst villayne thou be his naturall
fy of all follye how blearest thou his eyne
is my father to fooles become so liberall?
but did he thinke thou wert a foole in deede
he were never so foolishe to thinke so of the 35

Ca. Your selfe may iudge that by my foolishe wede
both my capp and my cote he bestowed on me.
Nay I am become his counsayler I can tell yow newes
whatsoever he speakes he giues me leaue to hear
my company at no tyme he will refuse 40
I will tell yow a iest if yow will giue good eare.

Mis. Whats that for love of god tell me good boy
Yf it be for my wealth and for my advauntage
thou shalt be my chaplinge I sweare by St Loy
or if thou canst be prested Ile giue the a persnage. 45

22 y^t CB 23 care I } inserted above blacker read care I? 29 the;
25 some }
shall B: ? ther shall i.e. hear us 31 read villayne! . . . naturall!
41 good om. C

Ca. I thanke yow by my hallidome I wer fit for that office
 I coulde mumble my mattinges & my durge wth the best
 and if it were not for y^e impostin in my kodpesse
 to lift at a chery I haue a buminge breaste.

Mis. Tushe, tell me the newes thou talkedst one of late 50
 and thou best a goodfellow tell me wth spede

Ca. Your fath^r was comoning wth a yomanāe his mate
 Her in this place as hevy as lede.

And wote yow why the poore man were so sadde
 forsoth for his sonne that he fearde was past grace 55
 O (quoth he) its a parlousse vnthriftye ladde
 Your gentlemanshipp vtterly he did deface

Feare not sayth the other I will bringe him to corū
 [Yo]w are to blame what yow his father
 [Y]f yow suffer him heil make yow a starke foollorū 60
 . . . him tast of the rodde & ride byard rather

Ca. Nay stay a wh[ile and] th[en] showe your manhodde (Fol. 6 r.)
 Your father was pleaste but he dourste not so deale
 no sayth the other yow are then but a cowarde
 Yf I was as yow my feste he shoulde fele. 65

Mis. Goges woundes.

Ca. Ye haue not all yet if this gentleman dourste
 Your father enquired to nourture him then
 Dare I (quoth he) he is not so courste
 Ile hamper him I warrent yow & all his men. 70

46 wer inserted blacker above that altered blacker from the 49 i.e. Kyrie
 benninge C 51-3 Added in blacker ink in a different and scratchier hand
 resembling Bariona's 52 zoman, ane his B 58 read torne as B
 59 read blame: what, . . . father! 61 [Let] C ride in corrector's hand over
 of deleted 62 del. Ca. repeated at head of new fol.—nothing lost 67 read
 yet: dourste. B 68 read enquired,

- Mi. By his soule & sydes by his death & his life
 Ile make y^e olde churle repente this talke
 hamper me (quoth you) where is my knife
 Ile sticke him by the mas if this waye he walke.
- Ca. Your knyfe fye for shame yow shoulde say your dagger 75
 Godes my armes sticke not to drawe your sworde.
- Mi. (Will I) i that I will a fartte for the bragger
 he shall downe if he giue me but one bouggish worde
- Ca. Now I cun yow thanke that is spoken like a man 80
 Yow to be brought of such a loute vnder
- Mi. I defy him I with all that he can
 Let my father takes parte & Ile both of them cunger.
- Ca. Well sayde olde ladde but stay your wisdome a while
 Its here in fayth ile go playe a prety pranke
 I knowe the waye how yow may him revile 85
 and so vse him that agayne heil neare be so cranke
- Mi. Hoe cacurgus ile performe the my promisse
 tell me the way and make thy selfe priste
 and of my honestye thoust haue my best benefice
 and ever hereafter in my favoure be highest 90
- Ca. Prepare your selfe then in a readynes oute of hande
 where be your sarvinge men call the knaves oute
 here in this way together all stande
 at laste they may helpe to face out the loute
- Mi. And what wilt thou doe wilt thou get the hence 95
 wilt thou forsake me when I haue most nede
- Ca. Its bed tyme nowe I will goe to my wench
 fare thou well for this tyme god sende the good speede
- 72 his CB 76 oute *deleted bef. your* 89 benefite B

Mi. And thou wilt nedes be gone then fare well froste
All thy mynde I perceave is of Jone

100

Ca. I did but ieste Ile to take vp the rost
& cause this gentleman to come oute alone

exit Cacurgus.

Actus primus scena 4.

Mi. What hoe Orgalus what oenophilus I say
Where be thes knaves come out with a vengeance
. . . . forth when I bidde yow what tarrye you

. d
.. [A]none I come sir stande by [rome I] say (Fol. 6 v.) 5

I am sir come to knowe your werishippes pleasure

I were busied wth brushinge your velvet gaskins

[Mi.] Youil come when yow list sir, o your a tresure
I knowe yow of olde yow are none of y^e hastlinges

[O]r. Ile doe no more till next tyme I praye yow forgiue me 10
Ile be reddie here after to wayte at your heles

Mi. Yow can capp now yow were beste capp I tell yow
I may hange for yow the lett all go a wheles

Or. Yf hanginge be the worste youst do well I hope
I haue ben hangde twenty tymes & cacht no harme 15
I care not for hanginge soe my mynde like y^e rope
hangings but a pastyme so it be vnder your arme

Mi. Now by me trwlye thou art a knave an grane
but wheres Oenophilus your fellowe become

102 & on come: Which C 3 [Come] . . . [away] C: ? [I pray]
4 [attendance] S.D. [Enter Orgalus] C 5 [Or.] C read by! 10 read
doe it M, but cf. II. i. 68 13 read y^t: read ye M. The scribe probably mis-
took an original y^t for y^e 14 i. e. you will 15 catcht C: catht B 'for
cacht' 16 so over thoughe deleted except e: to C: o B r in rope on orig. l:
lope C 18 read my: C marked an omission after me me, B knave, B

- Or. I thinke he is at Alhouse a likerenge ones brayne 20
I ame sure for this halfe howre he has taken a rome
- Mi. That desperat dick must I nedes haue I am to fight a match
An olde cankred churle doth me chalings and deare
- Or. Yow are able your selfe a dosin to dispach
Year a man by S Sampson ery length of a spare 25
- Mi. But how if he bringe wth him buckler & sworde
what fence shall I vse my hede for to saue
- Or. Your conninge is good man care not a tourde
Year able to canvas the dasterdly knave
- Mi. Thou werte wonnte to tell me pretye feates of warr 30
My venues to giue and my vauntage to take.
- Or. For your fensuar I warrent yow nede not to care
with your manly lookes yow will make him to quake.
- Mi. Nay but I pray the shewe me one crosse capur
and how I shoulde warde my head and my harte 35
were I not best if nede be to drawe out my rapier
tell me by the masse or ile make y^e to farte.
- Or. Crosse capur, crosse legges I tolde yow the fence
throwe the knave downe & wth him plucke a crowe
- Mi. thou wert wonnt to talke of crossinge legges wth a wenche 40
and make hir mine vnderlinge meane yow not soe
- Or. Yow vnderstumble me well sir yow haue a good witte
I must nedes cōmend your good remembraunce
- Mi. bith same token thou taughtst me can yow not hit it
but goe fetch me the fellowe least I be in some combraunce 45
- Or. To doe your commaundemente sir I am redye
but yow nede no more men I am sure for this dust

23 chalings] so CB: ?chalinge but cf. IV. ii. 7 read dare 25 try C
read speare 32 read fensure 38 legges, B 45 the] read thie or
y^e mistaken by scribe for y^e I over he deleted: he C: be also deleted by mistake

Mi. Go when I bidde you & come againe spedye
 . . . your cockescome by my hallidome Ile bruste.

[exit Orglus]

(*A whole leaf wanting*)

[Eu.] Its trwe I see well that Philognus sayde (Fol. 7 r.)
 the gallowes grones for this wage as iust rope ripe
 alas good man thou must nedes be ill apayde
 Its no marvail thoughe sorrowes doe greatly the grip[e]

But my thinke I heare a ruffingly dinn 5
 I shall be mischeft verely if here I do staye
 Ile tarrye no longer but gett my selfe in
 the bickeringes a bredinge I see by my fay

Actus secundus
 scena prima

Clamitant intus servi

Where is he lay houlde on him knoc[ke]
 downe wth him I will haue one ioynt [of]
 some ons fleshe.

M. See yow not by the masse the knaves slipt away
 my knighthodd is vitterly stanid for ever
 a thousand pounce I had rather haue lost by this day
 then this shoulde haue chaunced Ide haue fought my selfe lever.
 Fye one yow beggars brattes what a praye haue we lost 5
 a shame take yow slaves how haue you me vsed
 Marry sir this Jacke prate will go boste
 and say he hath cowde me. shall I thus be abused
 Or. I had rather haue found fortye pens my selfe that I had
 If I take him right fort ile pay him oth peticote 10
 Oe. Ys he gone gads sides. this is too badde
 Ile giue him his olde fippens if it lye in my lote

49 [Else] : [If] C in pencil S.D. Clamitans intus (exit) C knocke . . . B,
 but no room for loss ? ioynt or 2 or staind : stainid C 5 beggars
 the s superimposed on an original ye i.e. prey 12 lyes C

- Mi. Yow valiant vacabonndes why taried yow so longe
aledge a good cause or Ile rape you oth rages
- Oe. We coulede not but we must haue sustained great wronge 15
and shamed your worshippe with my beggarly Jages
- Mi. Why is not thy cote made of goode spanishe clothe
will not this livery your carcasse besime
- Æ. To tell yow my selfe I am some what loth
I am so frayde that youle fall in a fime 20
- Mi. Tel me then Orgalus as you feare my displeasure
Nay tell me in dede wthout any laughter
- Æ. Good Orgelus tell him if thou hast so much leasure
if thou nedst ile doe as much for the hereafter
- Or. Ith morninge to reviuē his spirites I thinke 25
and to breade some goode bloude toth alhouse he went
and there calde in for a gallonde of drinke
meaninge a shillinge perhaps to haue spent
- As he satt there a while a makeshift comes in
Offeringe to be partaker in the shote 30
to fill the cuppes Ænophilus a freshe doth beginn
when as the cosiner a fardinge had not
- As I came & founde Ænophilus oth ale benche
[My master] sendes for yow (saide I) you must n
. . . . [one] worde (quoth he) & then Ile goe 35
.
- Whats the shote ostis he says Ile be gone (Fol. 7 v.)
Ten groates and year welcome he lookt for his purse
This cusner had filcht it & left him alone
to pay for the reckninge and that werse. 40

18, 20 besime . . . a fime e changed to i in both: be seme . . . some sinne C
30 i. e. shot, reckoning 34 n[edes runne]: [now come] or [runn] C
35 [Hear] . . . [hence] C 36 one line lost 38 i. e. ye are 40 werse]
i. e. worse as CB

Wth that when he sawe how the case wth him stode
 he requested his ostice to trust him a weke.
 not. I S^r (quoth she) Ile none of that bith rode
 so may perhaps my money goe seke.

Thers no remedye says he I my selfe am beguild
 this pickpurse hath gotten my money & is fledd
 she sayd nothings but snatcht away wth a wilde
 his best liverye cote & in coffer it layde. 45

For his manner is when he waxeth once warme
 to cast of his cote and take some colde aire.
 sometye perhaps he layst vnders arme
 after one ginger bole he seldome doth it were 50

When I saw how vnluckely this matter fell out
 and the charge that yow gaue to bringe him in hast
 I was faigne to goe trie my frendes all about
 and so by this chaunce the tyme I did wast 55

For trwly if he had come in his doublet ands house
 he would haue made everie one your mastshipp to scorne
 that old churle I am sure would haue borde you throughe nose
 this trusse in all partes were so fouly torne 60

Mi. Thou disardly dronkerd thou besillinge beast
 Ile bum fiddle the in faith ile swaddle your skinn
 must you be wth your cherye boles makinge a feast
 when one me yow should tende will you never linn.

Æ. O myne armes o my sides youle kill me bith mas
 alas alas alas I praye yow strike not so sore
 O my bones o my ribes a ladie & alas
 Yf youle spare me this tyme ile never doe more. 65

43 *i. e.* by the rood
 lays it
 breeches

52 he] and *B*
 64 *read* tende?

49 once altered from? oure: ouer *B*
 58 one om. *C*
 hinn *B*

60 His *C*
 67 a bodie *B*

51 *i. e.*
i. e. trousers,
 68 *cf.* I. iv. 10

Actus secundus sena 2 Intrat Cacurgus.

- Ca. Gods sokinges houlde your handes stay ith quenes name
 Ile be his suretie what spare him this once
 haue a knave betwext you then fy stay for shame
 Gods bodye what will yow lay me oth bones
- M. Nay thou art well served for takinge his parte 5
 dost thou drinke all thy thrift thou swilbold swadd
- Ca. Yow hatt me oth costarde I beshrewe your hart
 Yow beginn to be as curst as ere was your dadd.
- CE. I deserved mine & more to I confesse willinglye
 Yow strike I am sure but of corage & might 10
 [I h]ope to see yow past the nine worthies verelie
 [I w] . . . ent yow wthin this yeare yow shall be dubd a knight
- Mi. Ah sirra yow beginn to knowe your dewty nowe (Fol. 8 r.)
 I must nedes loue the i faithe thart as good as ere twangde
- Oe. I thanke yow that yow sparde my braynes & my browe 15
 if I can helpe sure the old carle shall be hangde.
- Ca. What did yow not feake him fye thats a shame
 Yow promisd me that youe wolde when I sent him out
- Oe. Cacurgus I must nedes confesse my selfe was to blame
 but let me alone ile come mete wth the loute 20
- Mi. Well sayde i faithe but tell me my men
 how shall we spende this hole after noone
- CE. Marry Sr I had thought to haue told yow eren then
 I can helpe yow to huntinge of too legged venicin
- Mi. What canst thou my sonne marry thou art worth twentye 25

6 or swilbole: swibbold *B* 11 read passe *M* 12 w[ar]rent: wene *CB*,
 hardly fills the space 17 i. e. thrash 18 that youe wolde above to dust
 him deleted (youe uncertain) 23 ? even as *C*

- Or. Yf thou canst *Ænophilus* tell my master in hast
- Oe. Ile bringe ye to a morsell that is tender & dentye
sheis not so much as my spann in hir wast
- Ca. By the mas I knowe hir sheis a good smogly lace
she a hundred tymes better then any scemish rigg 30
- Mi. Giue me thy hand thoust haue a house & bringe this to passe
I woulde aske no more of hir but one scottish gigge.
- Oe. But one Ile promisse ye the gettinge of a bastarde
Yest haue one night at lest & more if I can
- Ca. Yf ye be shamefast sheile counte yow but a dastarde 35
Yow must sticke to her & stande to it like a man
- Or. Sheis a smurkinge wenche in dede I knowe her of olde.
but when did she make the this promisse tell vs
- Oe. And yow knewe hir yow woulde say so she is dapper & bolde
Right nowe man in the way as I went to the alhouse 40
- Mi. What saide she *Oenophilus* if thou loust me tell trwe
lett me heare hir owne wordes as y^u wouldest haue me doe for ye
- Oe. Come y^u or thy frend at any tyme due
Or thy frendes frende saide she I thinke she did dore me
- Mi. Gods fishe lettes be gone me thinke now I haue hir 45
till I see hir *Oenophilus* I shall thinke the tyme longe
- Ca. What softe yow S^r yowe may yet say god saue hir
before I goe hence I must nedes haue a songe.
- Mi. A songe wth a horsenightcappe singe they at liste
Till I see my trule Ile nether singe nor say 50
- Ca. Alas good man he must nedes nowe be kiste
what I pray yow for my sake a litle yet stay
- Oe. Lettes hate then quickly *Cacurgus* or Ile be gone too
& lettes haue such a one that will slie vpp delight

30 She[s] C 33 read one? 39 read bolde. 44 dere C
after soking deleted 46 see] doe C 49 at i. e. that : as C
ha't : ha'te C 54 or stie as B : read stir as C

45 fishe
53 i. e.

- Mi. Go to I am content then singe one & no moe 55
 beginn you Cacurgus & take your tune righte
- Ca. fa fa fa sol sol sol cods thats too low
 la la, la, me, me, re, bith masse thats as hye
- Mi. Take hede Sr yow goe not to low for the crowe (Fol. 8 v.)
 Ca. & take hede Sr yow goe not to hye for the pye 60
- Or. None of hus to tell the truthe can singe well meane
 to hie or to lowe we singe everye one
- Ca. Well then bycause you take me for your deane
 Ile apoynt the partes my selfe by saint John
 You shall singe the false kinde I meane yow know what 65
 & thoust bere y^e bas because thou art rusty^e
 the counterfet tener is youres by youre lott
 my selfe will singe y^e truble & that very trusty

A songe to the tune of hartes ease

Singe care away, with sport & playe,
 pastime is all our pleasure 70
 Yf well we fare, for nought we care,
 in mearth consist our treasure.

Let snugis lurke & druges worke,
 we doe defie their slauerye
 he is but a foole, y^t gois to schole 75
 all we delight in braverie.

What doht awaile, farr hence to saile
 and lead our life in toylinge
 Or to what end, shoulde we here spende,
 Our dayes in vrksome moylinge. 80

55 *or moo as CB* 57 *over too is - - perhaps to signify repetition*
 65 *false kinde over tenthert deleted (kin slightly uncertain): first ende C: fr. e. . de B*
 66 *rustye a t deleted bef. r* 72 *consists C* 73 *sungir CB* 74 *slandrye C*
 (corrected Coll.) 75, 77, 79 *del. commas* 76 *knaverye B* 77 *i. e.*
 doth it: dothe availe C

It is the best, to liue at rest,
 and takt as god doth send it
 To haunt ech wake, & mirth to make
 and wth good fellowes spend it.

Nothinge is worse, then a full purse, 85
 to niggardes & to pinchers
 they alwais spare & liue in care
 thers no man loues such flinchers

The merye, man wth cupp & cann
 liues longer then doth twentye 90
 The misers wealth, doth hurt his health,
 examples we haue plentye.

Tza bestly thinge, to lie musinge,
 With pensivnes and sorrowe
 For who can tell that he shall well 95
 liue here vntill the morowe

We will therfore, for evermore,
 while this our life is lastinge
 [Eat] drinke, & sleape, & lemans keepe
 [Its] poperye to vse fastinge. 100

In cardes & dice, our comforte lies (Fol. 9 r.)
 In sportinge and in dauncinge
 Our mindes to please and liue at ease
 and sometime to vse praunsinge.

With bes & nel we loue to dwell 105
 In kisinge and in hakinge.
 But whope hoe hollie, with trollye lollye
 to them weil now be walking.

81, 85, 89, 93, 101 *del. commas*
 91 *del. omma a* wealth

93 T's C

82 take C

86 *read* pinchers :

- Ca. Gods breadlings are the knaves gone & lefte me behinde them
 I woulde they were vp tothe necke ith brooke all three 110
 I may looke longe inoughe or ere I shall finde them.
 so god helpe me my master doe you thinke he did not heare me.

Actus Secundus. Scena tertia.

Intrant philogonus et [Litur]
 gus.

- Phi. Is it true Liturgus that yow tolde me of my sonne
 Li. Its too trwe I feare me I harde a great noyse
 Phi. Alas a a gods will then I am vtterlie vndone
 art thou sure thou hardst my frende Eupelas voyce
 Li. I am sure he mett with your sonne in the waye 5
 and advertised him to doe his dewtie to yow
 after that I am sure there was here fought a fraye.
 and one as had ben stickt did crie out and lowe.
 Ca. Ha ha ha ha I must neds laughe in my slefe
 the wise men of gotum are risen againe 10
 Peter poppum doth make his master beleieue
 that Misogonus his soone hath Eupelas slayne.
 Phi. Woe worth the tyme that ever I begatt him
 such a one I thinke was never yet breade
 Li. He did but cuggill him a litle & rate him 15
 the worste I hope is but a broken heade
 Ca. I woulde it were broken & thine to by my trothe
 thou maist chaunce haue thine if thou takst not good hede
 how the pickethankes doth make the olde man wrothe
 when as yet god wott he hath litle nede 20

112 read me, my master! thinke— B 3 i. e. Alas! ah, of God's will
 8 i. e. as if he had 12 read sonne 19 pickthankes] es om. C: s om. B

- Phi. Was ever man so accurst and vnhappye as I
 but one sonne ith whole worlde and so gracelesse to be
 how he shoulde scape hanginge I can no wayes spie
 or from vtter dampnatione how he should be free
 Alas good frende Eupelas art thou art thou also beaton 25
 my harte is sicke trulie I shall never liue longe
- Ca. Die when thou wilt weil haue an oxe eaten
 the soner the better thoust doe vs lesse wronge.
- Phi. What harte of flynte coulde abyde this mishaps
 [No]t one in all Europe I thinkes in my case 30
- Ca. Nay softe thouste haue yett some more thunder claps (Fol. 9 v.)
 Ile make him defie the even face to face
- Phi. Theirs no man I am sure that loues his sonne better
 or that woulde sayner bringe him to honest livinge
 a thousande pound gladlye I would wishe my selfe detter 35
 if yet at the lengthe he woulde tourne to some thrivinge
- Li. Why Sr he hath not yet sowne all his wilde otes
 he is but yonge trulie he must nedees runne his race
- Ca. Heile shortlye make the singe the cuccolds notes
 thy wife loues him well in space cōmeth grace 40
- Phi. A Liturgus remembres thou what
 thou wert wonnt to tell me when he was but yonge
- Li. My worde is no gospell for all that I thinke not
 but he will returne to vertue or longe
- Phi. I praye god he may but I am quite out of hope
 What companie vseth he tell me in faithe 45
- Li. Such companye as in deede will bringe him toth rope
 Yf he leave them not the scripture so saithe

25 read art thou only once as B 29 read theis 31 yett sowe B
 35 me B 38 read nedeas as CB 41 read remembrest 43 read that.
 semicolon at gospell B 48 read not:

Ca. The scripture yow Jack sauce a scripp & a staffe
 were more meter for such a clumpertone as thou arte 50
 tauke thou of rubbinge horses and of such risse raffe.
 the souterlye thikscinn came but last yeare fromth cart

Phi. Well there is no remedye heil be my death I knowe
 I may suffer a while but I can not longe indure

Li. Gods aboue all thoughe you thinke him past whoo 55
 He may yet reduce him therof be you sure

Phi. O that I had provided him tutors in youth.
 O that in vertue I had him first traynde
 Education is the best thinge that can be of a truthe
 Good lorde what hartes ease therby had I gaynde. 60

Yf it were to doe agayne I knowe what to doe
 I woulde disple him i faythe [I woulde tute him a good
 he should lacke for no masters and governoures to
 he shoulde haue whippinge inoughe be sure that he shoode.

Ca. A curste cove hath shorte hornes what downe great harte 65
 be good in your office woulde yow whipp him in dede
 he shoulde fynde some frende that woulde take his parte
 for your whippinge I warrent yow, yow shoulde haue smale mede

Phi. He that spareth the rode hates the childe as Salamon writes
 Wherby in sparinge him nowe I perceiue 70
 I hatid him much for with hate he requites
 my loue thoughe a while he did me deceiue.

[Yet I] marvaile with him how Eupelas hathe spede
 fayne knowe Liturgus I pray the inquire
 [ta]lke he semes rather to be dead 75
 [therfore fulfill my des] . . .

50 or clumperetone: clumpestone CB 51 read riffe raffe as CB 52 cart
 altered in MS. from part: cf. 11. v. 54: part CB 55 read all: 62 read
 disiple as B: disple C 72 me] not B 74 [I would] 75 [By your]
 76 des[ire] C

- Li. I warrent yow I heis nether wounded nor slayne (Fol. 101.)
 had a litle girmumble I thinke & no more
 exit
- Ca. Ha ha. now will I goe playe will sommer agayne
 and seme as verie a gose as i waz before 80
 musche a douche yow, vounder.
- Phi. The foole thinkes trulye I am still at supper
 what will sommer frome whence comest thou
- Ca. Cha bene so farr y^t cham sore in my crupper
 cha bene sadlinge my gofe cuccolds cowe 85
- Phi. A wise reason god helpe him y^t y^e noddie bringes out.
 but tell me didst thou see thy yonge master alate
- Ca. He was here right now and wth Jack nophiles fought
 cham may say to yow vounder there were a grate bate
- Phi. Nay thou art decevd it were Eupelas thy cosin 90
 waste not he that I called to supper at night
- Ca. Vye vye no can knowe him from a dosin
 twore he that before put my master to flighte.
- Phi. Art thou sure of that will marry thats good nuse
 did he put thy master to flighte canst thou tell 95
- Ca. Otes a grumme horsonne vounder he made him to muse
 and put him quite to zilens he looked so fell
- Phi. The fooles wordes doth my hart yet somewhat releive
 but I praye the will whether is thy M^r nowe gone
- Ca. And youl giue me some dingdonges to hange at my sleife 100
 Ile tell yow by my trothe both whether and when
- Phi. Mary that thou shalt or Ile pull them from my hose
 holde the & tell me true to, & thoust be my lurdinge
- Ca. Aha this a trime one in dede has a golden nose
 Ile tell ye vort, a went in right now a burdinge 105

78 exit faint in MS.: om. CB 81 e in musche a little doubtful 85 gosse C
 89 i. e. strife 92 read no! 96 Oth grumine C : Otes (i. e. o (i)t es) a grimme B

- Phi. A burdinge like inoughe I thinke to cathe a buntinge
had he any dogges wth him or no knowst thou well
- Ca. I am sure I heis gone a very horehuntinge
had a brase of houndes wth him that were good oth smell
- Phi. But how shoulde I knowe when he comes agayne home 110
wilt thou here remayne & then bringe me worde
- Ca. I can tell that thoughe I be but a mome
but cham not fotherdd for all night, had nothings at board
- Phi. What welcome Liturgus thou hast well hide
howe doth my frende Eupelas? is he well and in health? 115
- Li. Heis well sir, but at home a while heile abyde
anone heile come see yow thoughe it be by stealth
- Phi. Weile go home ith meane space then & rest vs both twane
to watch for thy master thoust tarry her still
- Ca. By my fathers soule I had rather go and come againe 120
Cham a hungred by my veckinges chil haue my zoule y^t I will
exeunt omnes

Actus secundus. Scena quarta. (Fol. 10 v.)

• Interloquitores •

Misogonus. Eupelas. Oenophilus. Melissa meretrix.

- Mis. Come one my swete harte how fare yow be merye
what slandes your minde to speake and weile gett it
ahe my harte of goulde as swete as a cherye
what iste yow fansye speake one shall goe fett it.
- Mellissa. There is nothings my trwe loue that I can desire 5
I haue inoughe onely when yow I imbrace

106 tathe C 108 aside 113 for all night cf. IV. i. 124 [Intrat
Liturgus] 114 i. e. hied 121 ? read zouse i. e. souse M s. d. for
Eupelas read Orgalus B 2 or standes as CB read to?

- Or. Gods populorum she hath sett him one fyer
in hir loue tickes the quene has a passinge good grace
- Mis. Tell me fare ladye will yow range in the feilde
will yow heare the birdes singe & smell the swete floure 10
- Melissa. I knowe the delits that the medowes can yeilde
I had rather and it please yow stay here in this bowre
- Mis. What then my harte route will yow drinke some more wine
Oenophilus goe fetch me heare a whole hogeshedd
- Æ. Yow shall haue in haste of the best muschedine 15
Orgalus y^t will be goode to supple my codesheade
- Mellissa. Its nedlesse (my none) I pray yow sende him not
I haue dronke so muche that my bellie ene grones
- Mis. What will yow then haue some thinge shalbe gott
that will please yow while youe haue a cast at the bones 20
- Me. And yow will my darlinge I am therwith contente
I playde not beleive me this many a day
- Mis. Here ye my youthes gett me dice incontinent
at what game faire mayden doe yow moste loue to play
- Me. I care not at what so you haue a smale stake 25
Money I tell yow wth me now & than draweth lowe
- Mis. Money woman thers money playe that for my sake
Yf yow lacke any money looke that I knowe
- Or. Thers nether of vs tow hath a dye more or lesse
we were never in our lives I am sure worse storde 30
- Mis. Gods bodye gett me dice or I shall yow blesse
Yf I haue them not quickly Ile swaddle yow wth a corde
- Or. A man may goe all this towne rounde aboute
and fynde not a dye I thinke of my conscience

8 *read* trickes
read will *M*

13 *i. e.* root
i. e. dice

17 *i. e.* myne owne *B*

32 *i. e.* thrash, as II. i. 62

20 while]

Mis. Packe yow ye villane or ile slitt you thorowe snout 35
and doe your deede quicklye without any dalience

Me. It were good also (my Joy) yf some mate he coule get
that would beare vs companye and make vs some sport

Or. So I might perhaps thoroughe all the stretes Jett
[And] losinge my laboure, soyle my selfe in the durste 40

[Mis.] . . . [whe]n I byde the and gett the some one
. [of] service ile turne the like a beg[gerlye Jacke]

CE. Harke a worde Orgalus what saist thou to Sr John (Fol. 11 r.)
nether cardes nor dice I am sure he doth lacke

Mis. What shoulde I doe wth ye preist thou bussardly best 45
Ile haue some younker & there be any ith towne

Or. How doth he differ I pray yow from the reste
heis no more a prist then yow ar & he were out of his gowne

Oe. Disdayne yow Sr John as good as yow will haue his companye
as the fellowlist prist that is in this shire 50
To all the lusty guttes he is knowne for his honestye
has not one dropp of pristis bludd in him my thinke I durst swere

Me. Of all loues I pray let your man fetch him hether
I haue harde a good reporte of him & it be he that I meane

Mi. Ey, goe for him Sirra & come agayne together 55
yf he be such a one I would speak wth him fayne

Oe. I am acquainted wth him sir and yow please Ile goe call him
both at cardes and dice I knowe him to be skilfull
heile not stick to daunce if company befalle him
in Game wth a gentleman heile never be wilfull. 60

Or. He Sr I am sure heis not wthout a dosin pare of dice
I durst Jepert heis now at cardes or at tables
A bible nay soft youe heile yet be more wise
I tell yow heis none of this new start vp rables.

39 *i. e.* jaunt, as 1. ii. 46 40 *read* durte as C 41 [Goe] C 42 [Or
out of] B 49 *read* John? Disdayne yow? B 61 John *bef.* I C
62 *i. e.* jeopard, wager 63 *read* bible? : bible, B

- Thers no honest pastime but he putes it in sure 65
 not one game come comes vpp but he has it bith backe
 everye wench ith townes a quaited with his lure
 its pittye (so god helpe me) that ever he shoulde lacke
- Me. I shall thinke the tyme longe till I see him come in
 I was beholden to him I remembre whent was 70
- Mi. Thoughe the drumbledary be longe at length heile him bringe
 I am sure my bony wench heile take no nays
 Intrat Cacur[gus.]
- Ca. Gadds baddy so soone haue yow founde out your minion
 Is this my mistrisse y^t shall be now saynt cuccold blesse yow
 this a smurkinge wenche in deede this a fare mayde marion 75
 sheis none of thes coy dames sheis as good as brown bessye
- Or. I be foole your harte Sirra yowr to full of your prate
 her names dame Melissa my masters owne spouse
- Ca. Pardone good maddame will ye haue a nutmugge to grate
 a minsinge las a honey swete blowse 80
- Mis. How likst thou hir Cacurgus is she not like a diamant in thy eye
 is she not a sparkinge one dost thou not thinke hir angell
- Ca. Woulde yow giue me leaue to gett an eare one hir I would doe
 it by [& by]
 I woulde doe it wth a trisse I sweare by the vangell
- Mis. Out arrande hore māster woulst thou meddle wth my woman 85
 What your none mistrisse your masters none wife
- Ca. I crye me mercye Sr I hade thought she had bene yo[ur]
 I praye god sende yow many & a louely longe lif[e]
- [Mel.] What (my (croute) let him alone this is yowr j [se] . . .
 [It doth] me good to heare some ons mery 90

65 read in's ure 66 del. come: om. B: to'me C 73 i. e. body B
 74 read be? read ye M for rhyme 75 i. e. fair B this i. e. this is
 79 Pardone over I crye yow mercye deleted read grate? 80 mising C
 blowse i. e. trull, wench 82 hir over sheis an deleted: read hir an as B
 83 i. e. a near B 87 [leman] C 88 many sc. children 89 j (an
 undecipherable mark a little to right above): y se . . . C: jes[ter] B rightly
 90 ons i. e. of his: ones B [conceits] B cometh . . . C

Mis. I faythe (my conye) yow may knowe that by his vesture <Fol. 11 v.>
the knaues full of biterie has a buggitfull of cheites

Intrat Oenophilus.

Oe. Ife bene for yon man oth churche & wotte your where I had him
ith alhouse at whipperginnye as close as a burr.

Mis. And why broughtes him not wth the,

Oe. I warrent yow I badd him 95
& hadd pleade but thie trickes heile come as round as a purr

Or. Did not I tell you? I woulde he were vnpristed by Jis
theirs to fewe such as he is, he would make you a fine mann
heile not bash to grope a trul to, smacke & to kisse
we haue daunct & carded a hole weke & nere blanne 100

Me. Good Lorde how it greveth me y^t so longe he doth linger
till he come I shall thinke ereye minnit seven yeare

Oe. He hath come twenty tymes at the bekinge of my finger
with a whope Ile haue him now by and by here
What hoe Sr John Sr John 105

Sir J. Here ostice here ostice I come quater

Oe. Come one Sr John you haue bene in some forsett
my mistrisse sendes in hast your pase yow must mende

Sir J. I was so fast in that I coulde not thens gett
but where is ye gentlewoman y^t for me did sende 110

Oy. Here I haue brought him at your worshipps requeste
and this be not a right man your selfe be iudge

Mi. Welcome Sr John now sure heis a beakinge prist
its pitty by my chrissondome thou shouldst be such a drudge

92 *i. e.* budget full *B* 93 you[r] man *C*: you, man, *B* your *read* you as *CB*
95 *read* broughtest (thou *deleted* aft. broughtes) 96 *read* thei *i. e.* they, those:
thre *C* come a round *B* 99 *read* trul, to: comma om. *CB* 102 e'rye *C*:
erye *B* 104-5 in margin W Wyllm 106 quater *s.d.* I come to be said
four times, cf. IV. i. 18 107 forfett *CB* 111 Oe. *C*

- Sr. Yf your worshipp lack a gamster ame a gamster very fayre 115
for a pound or tow Ile kepe yow company by day or by night
at cardes dice or tables or anythinge I will not spare
to kepe a gentleman compa[ny] I doe greatly delighte.
- Me. Now surely my cockeril this was good lucke
that so honest a copsmate were fetched vs to day 120
- Ca. What master ficker I must nedes chalinge this booke
theirs no remedy Ile haue it and my lesson go say
- Or. Bestowe them one him sir John ites a good mery greke
thes bookes by profession of right he must haue
- Ca. Ile fynde out my lesson or Ile over all seke 125
o here I hate now hers .K. for a knave.
- Me. What game master person do yow now most acqynt
lets haue some fine game that came latest vp
- Sr J. I haue many good games madame as ruff, mawe, & saint
or god a mercy goodfellowe when aboute goes the cupp 130
- Me. Nay but Ide rather at the dice haue a cast
haue yow any dice let vs see master ficker
- Sr J. Dice I haue plenty yow shall see them in hast
heirs even my study, if I hit of good licker
- Mis. What games can yow play at lets haue thos yow vse weckly 135
we trifle y^e tyme let vs sticke to our tacklinge
- Sr. . . . k tack mume chaunce or novunce come quickly
. . . . hinge any thinge its my dayly f[ac]k[ling]
- Ca. nun[cle] Good vnckle drawe a carde and thou lovest me (Fol. 12 r.)
drawe what thou wilt for a penney ites thy brother. 140
- Sr. What I beleue for my cuninge thou provest me
my gowne to thine it will fall out another

115 and *B* 117 tables *i. e.* backgammon 126 *i. e.* ha't 134 *i. e.*
Here's 135 *i. e.* weekly as *C* 137 [Tic]k or novunce *i. e.* novum *L.* 147 :
nounce *B* 138 [Anyt]hinge (?)

- Ca. Done Sr John, twenty pound I haue wonn the preistes gowne
looke here my masters doe yow not knowe him bi his shankes
- Æ. Gods chekinge the pristis sland Ide rather a loste a crowne 145
the foole has beguild him wth his knavish pranks
- Mi. Come let vs make the mach to novū we fiue
prepare your selves everie one in even battell rowe
- Ca. On then a gods name as many as will thrive
I praye you giue the preist leave to haue y^e first throwe 150
- Sr. Sett then my masters a good lucke I beginn
rise winnings luckelye seven is my caste
- Or. By the mas I see well the preist is like to winn
soft frende giue me the dise your turne is paste
- Me. Hafe stake betwine yow & me this tyme M^r vickar 155
at all this Orgalus now happely rise
- Mi. Throwe & thou wilt throwe why throwst thou no thiker
throwe dreminge dissarde or else giue me the dise
- Oy. Gods sacringe I haue lost a noble at two settes
why dise no lucke to night will all be gone 160
- Or. By the mas M^r I thinke y^e vickar will beates
forty shillings I am sure at least he hath wone
- Mi. How now mine owne blossom how like yow this sporte
doth not reiolyse yow such pastime to vse
- Me. They can haue no better I am sure of the courte 165
I had rather be your wife then one of the stwes.
- Sr. Now Markus Marcurius helpe thy master at a pinch
its myne and there were fortye poundes at the stake
- Oy. The preistes handes ith mustardpott the knave throwe at ninch
has some dise of vauntadge myne oth I durst take 170

145 slan'd C 147 or novū (the contraction mark is accompanied by two dots) cf. l. 137: novns B 148 or in treu as C 149 then in C 151
i. e. Stake 154 read Soft, frende, 156 read Orgalus! 159 read Oe.:
Or. C 161 Oe. C i. e. beat us 164 i. e. doth 't not 169 read Oe.
i. e. throwes as C knave, throwe B i. e. an inch as CB (an is deleted
bef. ninch)

- Or. What luck wilt thou nev^r tourne why bones what meane ye
I thought twould come at lenghe masse this was well drawne
- Sr. Sett lustilye my boykins or else I will stayne ye
by the motherkine a god that was knavishlye throwne
- Me. God haue mercy for that good disse yet that came ith nicke 175
one good stake in an houre is worth a meny driblinges
- Sr. What faynte ye my children fye thats a cowardes tricke
let me haue round game Ile none of thes niblinges
- Ca. Howe winnes now my masters howe pays here toth box[e]
what is the preist hande ith honye pott yet 180
- [Or.] Thoust gett nothings here vnlesse it be knokes
except at this tyme I can haue a good hite
- [Mis.] How now vickar ha how goeth the world on your side (Fol. 12 v.)
what doth dame fortune begin now to frowne
- Sr. A pox consume it It will now all slide 185
at everie cast I lesse a noble or a crowne
- Oy. Prist downe with that ruddake or Ile giue over
Ile not throwe ath bare borde sett and thout play.
- Sr. By god & all the world I shall never this recover
ther tis be lucky yet, its gone without stay 190
- Or. Nay Ile none of that frende yow play not now wth boys
ery little wagpasty coulde say nought stake nought drawe
- Oy. Tut preste bringt out thou hast it weile none of thes toys
we are no such sucklings to take lubuñ lawe
- Sr. By ye body of our Lorde Jesus Christe—their all hab or nabes 195
ether now come or the devill & his dame go wth all
- Or. Ist my tourne be true to your master then my babes
O liuely lucke I haue wone a whole ryall

179 *i. e.* Who . . . who 182 *C* leaves 6 ll. space at bottom of f. 12 v: 2 ll. lost
are possible, but rhymes are against it. 184 now doubtful 186 *i. e.* lose
187, 193 read Oe. 188 read borde: 190 read ther tis: be lucky yet!
192 ery over when I was a deleted 195 *i. e.* there's all;

- Me. By S Mary I beshrowe you your play is too sore.
Your men haue a quarrill against me and the prist 200
- Mi. Theist goe like a couple of knaves I promisse them therfore
but let them doe their worst thoust not lacke by gods bleste
- Sr. Gods sydes will yow not trust me theirs my gowne for a pledge
Ile not leaue bith fyne woundes while I am worth a gree groat
- Ca. Whats his gowne gone too then he may go hange oth hedge 205
has the Marchant a shillinge so sone to nine pence brought.
- Mi. Care not man Ile be thy surtie theist doe the no wronge
Orgalus playe fare yow are but a Jangler
- Ca. By S sunday me thinkes I here the saunce bell goe ding donge
Oh sir John byth mattings yow must out for wrangler 210
- Sr. Ile play still come ont what will Ile never giue over ith lurtch
Let them ringe till their arses ake I knowe the worste
- Oy. Away prest by this tyme they are all come toth church
for shame gett the hence prest thout be bonably curste
- Mi. Gods body is a right man in dede. preist kepe thy farme 215
is worth you all byth mas now I see heis no starter
theirs money sticke to ut I warrant thoust haue no harme
Yf thou nedst ath ordinarye Ile get the a charter
- Sr. By god I thanke you Sr my parishioners I am sure be content
to misse service one night so they knowe I am well occupied 220
- Ca. Its no matter person so they come of a good intent
I ame sure they care not how litle they be nodefyed
- Sr. Ha then for all Christen soules a man or a mouse
Ist winn all at this cast I durst lay my benifice
- Or. The preist nowe againes as busy as a body louse 225
Ile kepe my monney while I hate Ir pray he go to s^rvice.

203 not om. C 204 ? or fyue (*the n seems marked*): fyve C 205 Ca. om. B
i. e. What! has his 211 come out CB 213 read Oe. 214 thout ... curste
over thou shouldst haue bene first *deleted* bonably i. e. abominably Car.
bountibly C 218 madst B 222 i. e. edified 224 i. e. I shall B read cast,
226 I^r read I as CB he or ye to spice C

- Cla. Dise hic dise hic (Fol. 13 r.)
 Is Sr John here at dise can any man tell
 my gaffers be all come a prety while since
 What Sr John did you not heare when I fidled the bell 230
 their all come i good fayth I pray yow goe hense
- Me. My boy tell them he is now busy wth his frende
 he would come full fayne thou maist see if he might
- Sr. Pray the say so Jake holde the theirs somewhat to spend
 and theile nedes hate theist haue a couple y^e next Sunday
 night 235
- Mi. Thart but a foole prest to be so obedient
 I would make my clarke serue this once & I was as the
- Sr. Yow say well sir as longe as tis not y^e holy tyme of lent
 an thou wilt say Jake or theist haue none for me
- Me. Tell him what he shoulde say then & lett him be packinge 240
 the fellowe would doe it as well as thou I warrant him for a nede
- Sr. Fayth Jake its no matter an all thy lessons be lackinge
 say a magnificat nunc dimittis an even end wth the crede
- Or. What shall he leaue out y^e saumes and his pater noster
 what good will y^e crede doe without thos and his avy 245
- Ca. Yf theile aske where Sr John is wear all here one a cluster
 fyve knaves besides my master & my mistris god saue ye
- Cla. Ile patert as well as I can but if yow knewe who were there
 Youde leavth dise with all your hart for one wanton looke
- Sr. Is susan swetlipps come mas Jack Ile goe sear 250
 pray you Sr giue me leaue but even go to tourne him my booke
- Oy. Now St thays blesse ye woudst thou goe to the trull
 Why man hers womans flesh and that be the worst

227 read Dice (Lat.)
 Jake; I bef. Jake C

248 i. e. patter it

234 read Jake: holde the,

243 an 'for and' B, cf. III. i. 263, 267

250 read come? mass,

i. e. see her

239 read wilt, say,

263, 267 ever C

252 read Oe.

- Sr. I haue dist so longe now that my senses be even dull
Gad when I came hether I thinke I was courst 255
- Me. Gett yow hence Jacke and thy selfe doe the best
care not for thy money man and thou loust me tarry still
- Ca. By tetragranaton and the blacke santas I do the rest
Yf thou goest a foote farr thy braynes I will spill
- Me. Let vs excersise some new pastime now this is stale 260
the preist and I am wearye weile no more of this trashe
- Mi. Content my minikin chose what yow will at no game I will fayle
what say yow to dauncinge shall we daunce a litle crashe
- Me. Thers none better (my deare) come dare yow lead me a daunce
lead yow me first and I hope the vickar wilbe nexte 265
- Sr. By S. paterike damsell for your sake Ile out vaunce
Its good to fetch a friske once a day I fynde it in my texte.
- Mi. Trifle not the tyme then say what shall we haue
what cuntrye dauncis do you now here dayly frequent
- Ca. The vickar of S. fooles I am sure he would crave 270
to that daunce of all other I see he is bent
- Sr. Faythe no I had rather haue shakinge oth shetes or sund
or cachinge of quales or what faire meliss[a]
- [Me.] . . . foole I see by him is geuen [holy to scorm] . . .
. 275
- [Or.] Preste kepe your sincopasse and foot it oth best sorte (Fol. 13 v.)
now close q^d curyer come aloft Jacke wth a wim wam
- Oy. O liuely wth hie childe and tourne the ah this is good sporte
How ist preist hers for thy larninge a chim cham
- Sr. Howe fare you Melissa what me thinkes yow waxe wearye 280
will yow not pause a while alas too sore yow doe trace

254 dise C 258 tetragramaton C do the rest *i.e.* make thee stay
259 or fare: fore C: sore 'for sure' B 266 out] one C for aduance B
270 brave CB 272 or] on C 273 ? [will] 274 [The] C sec by
him cf. III. iii. 88 scorm . . . C: perhaps for scorn . . . as B 275 one line lost
278 read Oe.

- Me. Ime well I thanke yow Sr John how doe yow are yow merye
Of all the preistes that ere I knewe he treads the best pase
- Mi. Ahe mine owne henbourde I must nedes lay the oth lipps
well vauntid byth mas preist thats worth a whope 285
- Or. Bith marye god howe lustelye the lubber nowe skipps
gods precious the skabb wth my mistrisse doth tupe
- Ca. This a close carver bith mas heis a right cocke oth kinde
the knaves flesht yow may see he bites like a cur
a man might racke hell and scase such a crewe finde 290
how the stoned preist doth kepe wth yene gossipe a stur
- Houle laughe now my masters and yow will Ile make yow laughe
Ile serve them a trust as coltish as they are
I can anger them all & but tourne to a scofe
yest see a hurricampe straight way Ile set all at a Jar 295
- By promisse as yow knowe the old Jochum I should certifye
when his soone from burdinge home did retire
Ile goe tell him now the deed it selfe my wordes will verifie
If I make yow no good sport say Ime a lyer.

exit Cacurgus.

Intrant Philogonus, Eupelas, et Liturgus.

Actus secundus. Scena quinta.

- Phi. O mercifull lorde god what a company is here mett
what a rablement of rascoles & rackhels haue we here
why soonne thes pnicious practisses wilt thou never forgett
alas Misogonus wilt thou never leaue this geare
- Mi. What doe yow fale in your fustinge fumes at the first 5
not the worste of vs but for our honestye wth your selfe will
compare

291 or yone as CB
296 Iochmen C

292 i. e. Who'll

294 read tourne 't to

- Eu. Why Misogonus into such lewde languish dare you burst
what not your father a litle can you spare
- Mi. What are yow his spoksman meddle yow wth your old showes
and he were my father ten tymes heist haue as good as a bringe 10
- Phi. Stay a while Eupelas I knowe our laboure we shall lose
but yet Ile tell the vnthrif of his detestable dealinge
Calsta this honest company or is this an honest sporte
to be revelinge and bousinge after such a lewde fashion
I thinke hell breake louse when thou gatst y^e this porte 15
foure such thou couldst scase fynde in a whole nashion
- Me. Why father what dishonestye can yow lay to our charge
[Th]ers none of vs woude you should knowe nether theues
no[r ho] . . .
- [Phi.] . . . [h]erst thou me strumpitt? I? speakst thou so large
. . . [o]f my sight quene or Ile cart the by gods [bones] 20
- Oy. Take hede what yow say master she comes of a good (Fol. 14 r.)
parentage
misvse hir not I tell yow sheis of worshipfull bloude
- Li. What come yow in wth your seven egges if I cache yow oth
vauntage
houlde your pease when year well frende or else ye were as good
- Sr. What if this gentlewoman and your sonne I haue married 25
may they not then come together wthout any offence
- Phi. Ide rather thou wert hanged theife & he to his graue caried
thou to marye him (varlat) without my licens
- Eu. Hast thou married him preist then vnknitt me this knott
darst thou kepe company with another mans wife 30
thou abhominable sodomit thou execrable sott
so god shall iudge me pild Jacke its pittye of thy life

7 *i. e.* language as C 9 *i. e.* shoes 10 *i. e.* he shall have 14 *i. e.*
boozing 15 this route C 18 *i. e.* us, [I] would as IV. i. 157: vs woude, B
knowe om. C ho[re]s C 19 [Fat]herst *M* rightly, cf. IV. ii. 11: [What]herst
C: [Bot]herst B 20 [Out] C 21 read Oc. 22 worshipfull B (wor
uncertain in MS.): a gentlemans C (deleted in MS.); 24 *i. e.* you're well,
friend, 27, 28 read caried. licens!

- Sr. Why not Sr as longe as he him selfe is in place
 whatsoever I doe proceds of pure loue
 I doe but what I shoulde doe thats a cleare case 35
 to loue all & hate none it doth prelatts behoue.
- Eu. Dost thou but what thou shouldst doe y^u Idolatrous beste
 shouldst thou be the ringleader in dauncinge this while
 A good minister would be at church now attendinge one gods
 heaste
 Of all wrechcs that ever I knewe thou art most vile 40
- Mi. Art thou so cocked againe what hast thou to doe to speake
 the preist shall live beside the prate till thy belly ake
- Phi. Sausy boy dost thou thinke to put vs to wreke
 Yf thou dost not amende this a drudge Ile the make
- Mi. Doe your best and your worst I care not a pinn for yow I 45
 ile kepe both hir and the rest in mauger your bearde
- Eu. Now of truth ites marvaile the house fall not downe sodeinely
 he speakes so outragiously he makes me afayde
- Phi. Kepe them kepe hogges theife Ile cut the full short
 thoust never enioy one jott of my lande 50
- Mi. With your great wordes I tell yow doe yow greatly me hurt
 when your dead let me see who dare me withstande
- Phi. Ile gitt away for god sake rather to them that haue nede
 when thou shalt then wistell and be glad go toth carte
- Mi. For god sake mary so might yow doe a good deede 55
 git who you will gitt Ile hate spite of your harte.
- Me. Care not for him husband he speakes but in dotage
 he may say what he will he can doe yow no harme
- Phi. O christ how the drevell doth awnswere me in mockadge
 a couckstole (sowe) thoust be mad thy tounge for to charme 60

37 but what thou *written twice in M.* 46 in manger *B: read in manger,*
 manger 48 *read afearde as C* 53 *i.e. gi't, give it* 55 *read sake?*
 60 *sonne CB but nn in MS. has been turned into w i.e. made*

Mi. Houlde your handes yow were best and lett hir alone
Wear able to make yow & your too men to faynt

[Or.] Gods croust both we your selfe and trusty Sr John
we foure could anger him an he were a verye Saynt

[Eu.] A man were as good met a she beare in y^e wood[ds] 65

[Wit]h hir whelps at hir heles now roringe for h[u]

. [stor]ridd vp wth such a [furious mode] . .

.

Phi. In thy youth thou never hadst such helhoundes at <Fol. 14 v.>
thy backe

thadst other manner of fellowes soonne in thy yonge days 70

Sr. That was but bycause discretion he did lacke
its not best for youe sir any of vs to dispraise

Li. Thers no mischeife as they say cōmonly but a preist at one end
it were thy parte to admonish him his father to obay

Sr. When soever I mete yow sir looke your head that yow fend 75
a fart for yow all come Melissa ile away

Me. I praye yow Philogonus no longer contende
Yow haue geuen them a threde which theil never vntwist

Mi. Its but a folly in deed wench more wordes to spende
let him say what he will Ile do what I list 80
Come then lets be gone Ile never strive wth him more
his lands are myne as sure as a clubb Naue let the world wagge

Oy. Wele followe to Michole one afore one afore
Ile quaf perhaps first though here I be lagge

Phi. Did yow ere here of man in more miserye then I 85
was there ever sily soule that was so contemned
thers no way but one Eupelas I shall surely dye
my calamities will not sease till my life hath an ende

66 hu[n]ger] C

68 one line lost

70 i. e. son

72 you C: one B

77 Philogonus] read Misogonus C

83 read Oe.

84 i. e. laggard

one afore i. e. go on ahead

- Eu. I am as sorye for your case as if it were myne owne
 Your anguise & vexation is to me a great smarte 90
 but consider Philogonus to what end should yow grone
 seing thers no remedy why should yow take it at your hart.
- Phi. And Eupelas consider if your sonne were like myne
 could yow chose but lament and sith very sore
- Eu. I coulde not chose indeed Philogonus I must nedes whine 95
 then he should be such a one I would wish him dead before
- Phi. All yow that loue your children take example by me
 lett them haue good doctrine and discipline in youth
 correct them be tyme least afterwarde they be
 frowarde & contemptuous & so bringe yow to great ruth 100
- Li. Good master yet I pray yow make not tow sorrowes of one
 but beare it as patiently as possibly yow may
- Eu. The best is for yow to trust in Christ Jhesus alone
 and by faith in his mercy your selfe for to stay
- Phi. Its verye trewe Eupelas in him is all my ioy 105
 if it were not so certes I had done or this longe
- Eu. Be yow sure Philogonus it can not yow greatly anoy
 his power in weaknes is ever most stronge.
- Phi. I am sorye that yow Eupelas so often I haue troubled
 depart home now I praye yow & make merye wth your wife 110
- [Eu.] If I coulde doe yow good I would wish my paynes doubled
 but fare yow well my prayers for yow shalbe rife
- .. .ett the home also Liturgus Ile will followe thee straigh[t]
 .. greife here to the Lord in a dolefull ditty [will I vow]
- Li. Swete Mr your selfe doe not over much fret. <Fol. 15 r.> 115
 at your cōmaundement I am readye I will goe my ways nowe.

93 read Ah
 del. will

94 i. e. sigh
 114 [My] C

106 i. e. long ere this

113 [Phi. G]ett C

The songe to the tune of
Labondolose hoto

O mighty Jove some pittie take
 one me poore wretch for christis sake
 Greif doth me gripe, payne doth me pinch
 willfull dispite my harte doth wrinch 120
 O Christ thou art my onely ayde
 if thou helpes not Ime quite dismayde
 Spite doth my mynde so sore oppresse
 that this my care will be endlesse
 Except thou suckorest me at nede 125
 and sende some sufferayne salme wth spede.
 My sinnes I willingly confesse
 Hath oft of right deservd no lesse
 I was the cause of this my care
 the rodd alway sith I did spare 130
 If I in tyme had him correcte
 Ide never binn this sore affecte
 tis I tis I that am too blame
 My selfe my selfe deserveth shame
 I am o Lorde alone in faughte 135
 by sufferinge this selfewill he caughte.
 Yf Phoebus forst was to lament
 when Phaeton fell from the element.
 Yf Dedalus did wale and wepe
 when Icarus in seas was deape 140
 Yf Priamus had cause to crye
 when all his sonnes was slayne in Troy
 Why should not I then wofull wight
 complain in a more piteous plight
 myne doth not onl' him selfe vndoo 145
 but me full oft doth worke great woo

S.D. Labondolose Hoto CB: Labandoloschote *Coll. H. D. P.* ii. 377 126
i.e. sovereign read salue as C: ? balm B note 132 binn thus C 135
 faulte C 145 onl' CB MS. does not use superscript commas but has an
 abbreviation mark aft. 1

The losse of landes I could well beare
 or what thinge else some love most deare
 on worldly wealth I doe not stay
 god gaue and he may take away 150
 disdainfull tauntes I coulde haue borne
 of any else that woulde me scorne
 Ye I coulde beart an hundred fold
 better to see him laid ith molde
 than thus his life in leudnes spende 155
 wherof distruction is the ende.

A good example here yow see
 all parentes o take hede by me
 if yow detest vnquietnes
 or if yow loue trwe happines 160
 Nurture your youth in awe & feare
 [e]m their dwetyes often heare
 hade I obtaynd
 m e
 Wheras now sithes my soule doth sift <Fol. 15 v.> 165
 and ruthfull sobes my harte doth rift

To the o Lorde I doe retourne
 here in this miserye as I mourne
 Desiringe if it may the please
 my paynes a little to appease 170
 thoughe it be farr beyonde my faith
 Yet thou canst helpe thy gospell saith
 Helpe Lorde helpe Lorde helpe yet in tyme
 and lay not to my charge this cryme
 pardon for that is past I crave 175
 wth hope some helpe of the to haue.

Exit Philogonus.

162 [Let th]em C
 165 i. e. sighs cf. l. 94

163-4 fragments surviving at side, lines left blank CB
 168 miseryes C

Actus tertius)
scena prima)

Codrus. Po, po, po, come Jacke, come Jacke, Heave slowe heave slowe
how now my mosters did none of yow see my sondid sowe
thers nere a one in our end oth towne Ime sure hath worse happe.
when I sett hir out to mast woude I had put hir to my pesse mowe.
This lucke in dede both bullchinge and sowe gone all at a clappe. 5

Now god & swete S Antonye sende me my sowe againe
and she be gone ist neare be able this winter to kepe house
if I shoulde alwaies eat curdes and buttermilke it would be my baine
Ist not liue a weeke without puddings and souse.

What a cockaloudlinge make y^e horesonne woude yow nedes
begonn 10

Ile giue ye to one that shall spit yow I wantt yow
bith marikins will yow not leaue your cacklinge youle be quarkned
anone

by my litle honesty I thinke thers some foulill havnts you
ho god be here where be yow maidens god be here.

What is there no body to take my rent hens 15

Ca. Harke how like a calfe thers one speakes what foule haue we ther
Ile know what that wisard a gods name intendes

Co. Voole I was the wisest that my mother had & we were nintene
I haue bin lected for my scretion five tymes constable

Ca. Yff yow had bene but once more tow fooles toth tyth there had
binn 20
a good liter mary, and men to serve a prince well able

Co. What William what William giue me that hand of youres I say.
why tell me William how hast thou done this seven yeare

1 Heave slowe heave slowe *added different hand blacker ink*: heare stewe
heare stowe C: Heaue slowe, heaue slowe. B 2 *i.e.* sanded M: souldid B
4 *i.e.* pease-mowe: past mowe C 5 *i.e.* This is . . . bull-calf 9 *i.e.* I should
or shall as B 10 cockalondlinge CB 11 wantt or waunt *above for*
warrant *deleted*: war'nt C 16 *read* speakes:

- Ca. Its a good while agoe Codrus since we tow eat a bottell of hay
but tell me olde sincaunter what quick cattell hast thou heare 25
- Co. Cha brought a couple of baskettes in my capenes to my aude
mas[ter]
against Christmas now to make merye with his frendes
- [Ca.] Thy witte runnes before thy tounge thou conceived Custe[r]
thou list olde minsimust they are a couple of hens
- .. [Its] a good stumble near horst I ame sure then they w[ere] gel]. 30
.. [ur]st pose oth bible booke Alison gropte vor th [stones]
- [hor]sonne koxcome didst near see [hens felt]
.. . . . [as true as a]
- Co. Nay but heares to William wout doe one thinge for me (Fol. 16 r.)
and thaw . .
wout tell my master heres ty gof Custer would speake wth him
vayn 35
and thou will william thoust be a good boy & ile ge the a new
nothi[ng]
Ile ge the a fine thinge that cam from London for your paine
- Ca. Giue me thy basket ile liver them like a tall fellow my selfe
and desire him to come to the here in this station
- Co. Sett it then when thast done oth cubbord or oth shelve 40
I hope with him now to haue some excōmunication.
Yf he come I can tell what to say Ile spurr him a whestion
Ile tell him grace a god an my mumbraunce doe not faile me
what a tauke I harde betwene mage mvmblecrust & our Alison
I am sure an a knew all the price of my sowe it woulde vaile me 45
Ye may lay your life heil be glad when he heares of his tother
for my yonge masters as verye a dingthrift as ere went one gods
yer

25 *i.e.* cinquanten, 50 year old
master *C* 30 [Co.] . . . gel[t] *C*
i.e. depose *B* 32 [Ca.] *C*
wone *C*: wont *B* 35 wont *CB*
45 an I *CB* 47 *i.e.* earth *B*

26 baskettes on some other word my &
then perhaps deleted 31 [I d]urst *C*
[What or Thou] *M* 34 *i.e.* hear'st thou
i.e. fain 41 ex- inserted above, om *C*.

heile not care an aglet for him when he heares of his brother
and no matter by S cutbearde he keps such a stur.

Intrat Philogonus.

Ca. Here he comes custar holde ta deliver them wth thie owne
handes 50

heile giue the somewhat and thou makst cursy downe toth grounde

Co. De good deene master cha brought yow twe whochittalls in my
maunde

doe yow not heare of no bodye that my zondid sowe hath vou[nde]

Phi. God haue mercy Custar ile make the one day a mens
what be they I pray the are they a couple of capens 55

Co. Bum vay I said so & mast William makes me beleive they be hens
gods dinty chil be plaine to yow I tooke them ene as it happens

Phi. Take them thou will and carye them forthwith toth cooke
and bidd him fatt them well against I make a feast

Ca. They were capens till I chaungde them he that list may go looke 60
a shillinge by this match I haue gott at the least

Co. Howe ist with yow master me thinke yow looke zadde
what I woude haue yow vse mirth and reioynce your hart nowe
youd be sorye in deede if my cagin yow hadd
my bulchinge tournde vp his heiles at Martimas and now I lost
my [sowe] 65

Phi. Thats a great losse for a poore man but mine is much more
woude I hadd lost all that ere I hadd condicion I hadd founde one

Co. To lose all by S George master that woude go sore
belakins no sir one might showe the gouse an all were gone

Phi. God helpe me Custar I knowe not well what I speake I am so
troubled in my mind 70
my sonne my sonnes so vngratious I knowe not what to say

Co. Why ist not possible some pollicye to fynde
I would not blin an I were in your coat till I had tried erylle way

54 *i. e.* amends 58 *read* thou, Will, 63 reioynce *B* 65 Martinmas *CB*

- Phi. Why howe did she serve me declare it me plaine
 praye the tell me quickly wthout tractinge of tyme
- Co. Ile goe fetch our Alison & come straight way againe 100
 she ha witt inoughe to tell yow hir capidossitye is better then mine
- Phi. Alas good silly soule has tould me a tale here oth mann ith moone
 some matter he taukes of if I knewe what he mente
- Co. Mosse Ile tell yow thoughe I lacke retorumes, & sheist mend it
 soone
 why moster mine did never heare yet whether your sonne was
 sente 105
- Phi. Sente. why whether shoulde he be sente ne never wente abroad
 I wene thou art tipse didst not come from thallhouse alate
- Co. Yeaye faith he has benne far then ere yow haue on Taleon grounde
 he near trode
 and for biblinge I woud yow shoulde knowe I do it foully hate
- Phi. Be not angrie Codrus thou hast brought me truly in a great
 suspence 110
 I pray the speake so at one worde as I may vnderstande
- Co. Ile speake plaine English nowe heis gone a thousand mile hence
 and yowle not trust me call Alison and heare the matter scande
- Phi. That is vnpossible to be vnlesse thou taukst of an other
 thou makst me wthout doubt wonderfully to mase 115
- Co. Why gods denty moster I ment all this while the tother
 doe yow thinke that such loudlye Custer Codrus coulde face
- Phi. What other meanest thou, I had never moe sonnes then one
 I am at my wittes end wth thy talke by gods mother
- Co. Why an youle not beleive me Ile goe fetch our Alison 120
 yow shall see and she doth not tell yow that my yonge master
 has a bro[ther]

99 *i. e.* prolonging
 farther, *cf.* II. iv. 259
 120 not *om.* B

104 & *om.* C
 how haue B: read haue: 108 *i. e.* Yea, i'faith M *i. e.*
117 *i. e.* loud lie

Phi. Ther never was poore mariner amids y^e surginge seas
 catchinge a glimeringe of a port wherunto he would saile
 so much distract twixt hope of health & feare his life to lease
 as I even now wth hope do hange and eke wth feare doe faile 125

Co. Alison what Alison what meanst woman sites all day bith fire
 come thou makst good hast thus thou woudst serue me an I lay
 a

gods my armes Alison shouldst tricke the wth thy best tyre
 thou lookst as thoughe thou hadst bene in some heape of ashes
 la[ying]

. . . . hy whats the matter that thou woudst haue me so fine 130
 . . . u wert wonnt to l[i]ke me well inough[e in my]

Co. For that sowe thats gone Ile helpe the to ten if the fair <Fol. 17 r.>
 be no.
 come thou must goe to my moster he sendes for the by cocke

Ali. What didst tell him of the matter we taukt on last weke
 how many miles he were hence & that he were his eldest sonne 135

Co. I clard it as well as I coude and he woude nedes haue me the goe
 & se[eke]
 prove it trwe and weist haue sowes inoughe Alison come let vs
 run[ne]

Loe here she is now Sr simple thoughe she be for the faut of
 a better
 sheis not bookish but sheil place hir wordes as scretly as some of
 [those] that be

Phi. Thats no matter a rush Codrus an she know near a letter 140
 if she can make manifest this thy talke thats inoughe for me

127 read hast; thus: hast thus; B [dying] C: (part of d survives) 128 i.e.
 attire B 129 read lying 130 [Ali. W]hy C [drasst?]: [dresst]? B
 131 [Tho]u C [old frock]? B: [smock] better, as M 132 no[t past]?:
 no[t ceast]? B 135 & om. C 139 i.e. discreetly B: cf. l. 19 that be
 carried to next line MS. 141 thy om. C

- Ali. I am gladd to see your worships wershippfull Mrshipp in good heale
 what is the cause savinge your reverence that for me yow doe send
 if it be for your owne commoditie or for the common weale
 I will tell you wth all my hart as god shall me mutteraunce lend 145
- Co. Nay sheis aligant in deed shewdd chaunt this extrüpery a hole day
 I had rather then the best shepe I had my tounge were but halfe
 so nemble
- Phi. Thy husband here tauntes of my wife and of a sonne I haue gon
 a great wa[y]
 speake in this case what thou knowest & do not dissemble
- Ali. My swete mistrisse now our swete Lady of Walsingā be wth hir
 swetly swe[t] soule 150
 I haue bid many a prayer for hir both early and late
- Co. Faith and so haue I, thers near a day but I haue hir in my bedde role
 I say a depofundus for hir erie night accordinge toth olde rate
- Phi. Pray for hir no more but rather giue god praise
 your praiers are but superstitious & she I hopes at rest 155
 yow loue hir it semes so did I, & shall doe all my daies
 but now to praye for our selves here while we liue I count it best.
- Co. Low yow Alison wer Moster is oth new larninge did not I tell
 yow before
- Codrus youle not be ruled yow, ye nere larnde that of me
- Phi. Some other tyme of thes matters yow may debate more 160
 whether thy talke tends Alison let me now see
- Ali. Custar did yow tell my M^r any thinge before I cam hether
 speake if yow haue when yow made an ende Ile beginn
- Co. as well as my mother witt would serue me I toulde him all ye
 circulanse togeth[er]
 I did it prattely well but Ile haue the dote vine vine. 165

144 John York written in left margin in contemp. character and faded ink, but doubtful if the scribe's hand: between John and if in another hand Jesu(?)
 145 unutteraunce C 146 shewod C: she wodd B: i.e. she would i.e. extempore 148 or tanntes or tamites(?): read taukes: taw[k]ith C
 158 wer B: we C: read ower 159 Codrus prefixed again by mistake

- Ali. A Master it was as loue childe as ever woman boure
it went to my hart when I sawe it sente quite away
- Phi. Why whether was it sente Alison my childe was ever wthin dore
your talke doth so astonish me I can not tell what to say
- Ali. Goodly lorde are yow so ingrū did yow near heare of Polona
lande 170
and did yow never knowe your wifes brother that there doth dwell
- Phi. Yes mary that I doe all this I doe well vnderstande
but what meanst of that country & of my brother me to tell
- Ali. What mean I mary thether your sonne and heire was s . . .
- Phi. What my sonne?
- Ali. Yea your sonne I tell yow I am in no drunken f . . . 175
- Phi. Sais thou that my sonne and heire to woman to
- [Ali.] I said it I.
. [that] saying thoue m[a]kst me [almost] out of [m] . . .
- Co. How say yow now M^r doe not our Alison and I agree (Fol. 17 v.)
in one tale Jump[e]
ye may see we are as trwe as steile we both ons loore to lye
- Ali. Care not M^r yest not nede for this exstorie to be in a dumpe 180
this a trwe as the Gospell thers moe can tell as well as I.
- Phi. Thou saist its trwe but how cant be trwe I had never moe wives
the[n one]
& she after Misogonus was borne wthin a weke tooke hir death
- Ali. I tauk not of Sogonus I, I tauk of your tother sonne
what a blindation are yow in why my mistris had two babes at
a bi[rth] 185
- Phi. O mercifull Lorde god if I may craut wthout offence
graūt that thes tydinges may be trwe weh I heare

166 ? read loule i. e. lovely Car.: [a] bef. childe C 174 s[ent] C
175 f[it] C 176 heire to om. B: to om. C, read too (but doubtful if deleted)
[Apolonia went]: [Poland went] C 177 [Phi By] . . . m[y wit] C 178 How
B: Yow C 179 read steile: or looue: scorn CB: gy. loath 180 for
historie 181 i. e. this is as true M 184 I, om. B 185 for blindness: blunda-
tion C 186 may craut for might speak deleted: might speak C: might crauit B

Co. Gods blessinge of thy swete harte Alison now Ile say thart a good
[wench]

Ile bestowe a peny in aterne stringes one the next market for th[is]
geare

Ali. Thoughe I sait & shoulde not sait I was hir midwife I 190
I can shewe yow good tokens & arglementes that this is so

Co. Bith same token that he had two thumbs one one foote, tut she
stode by
pounder matter well if she should not knowt, who showlde knowe?

Ali. What dost takh tale out of my mouth shat tell then for Alisone
and thout neds hat takt thy selfe & say no more but tell trewe. 195

Co. Gods blothernaes dame wher had we yow are yow nowe in your
Crileson
And thou saist I lye thou liest as thou bakst so shat brewe

Ali. Ey list thou me coukouly knave Ile hae the in my memorandum
I may chaunch make the ly ith dust er longe for thy lyinge

Co. Thart a crowetrodden houre Ile not suffer the an thou wert my
grandū 200
and thast not for this tauk ner trust me ill kivinge

Ali. Thretens me old?

Co. hold thy tounge bomination Gome

Ali. Nay Ile descry the toth officials as I am trewe maid thou nauti
packe

Co. Scry me toth filsheals nay then haue at the tome boy tome
thou a maid thart a Jadge befor I knewe the thou wert an old
ridden Jacke 205

Phi. Nay good neigbhoures no more of this rule but toth matter retourne
leau me not now ith breares yow haue told me thus much of my
sonne

192 tut Ise *C* 193 knowe *C* 194 takth' *C* 196 read we yow?
197 read liest:
me: living *C* 198 Ty *C*, but cf. II. iv. 55 201 i.e. thou hast read
nantipacke *CB* 202 bomination *C*: Comination *B* 203 nauti packe *M*:
sidden *C* 204 Dery *CB*, but cf. II. 19, 139 i.e. thee! 205 Jade *C*
207 ? ith breares now

Co. By this light that shines Mr all ye faut yow may seis in hure
I wode ner haue had foule worde & she had not beguñ

Ali. And I had gonne forward in my tale & thou hadst not egde me
like a foule. 210

Co. I nether eg^{de} the nor collupte the, yf I had egde ye thou mightes
yet chese

Ali. Ile tell one Mr if ye can make him kepe in his fooles boulte

Phi. Be quiet awhile Codrus Ile bestowe one yow both a good liberall
feies

Ali. Where left I last at Polonia or at my mistrisse deliveraunce

Phi. At this pardy thou talkest of too children she had at one birth 215

Ali. Till I can proue this trewe an yow will lay me faste in durau[nce]

Co. Howe by this Mr doe yow not nowe ginn to feale some comfort
& mirth

Phi. Whether it be for mirth or for sorrowe Ime even redye to wepe
my minde doth nowe languish in such a wonderfull perplexitye

Feare yow not Sr I hope to reduce yow from your sorrowes most
d[epe] 220

. . . [tr]anquillitye of mind and most blisfull felicitye.

. . [mi]strisse I say had too sonnes wherof in good tyme be it
spoken

. [s]he sent away closly to hir brother farr hence

. towes one h[is ri]ght foote w^{ch} may be a good token

. [I thinke] of his fo]tes she had some 225

For she was counsaile (as she said) by a certa[in]e (Fol. 18 r.)

learnde m[a]nne

yf she hadd too sonnes theldest to sende to hir brothers a farr
tellinge hir of his good destynye w^{ch} she remembringe then
convayed him close away makinge none but me onely aware

208 hire B 209 like a foole *deleted bef.* had not 210 read doulte
cf. note 212 *i.e.* on 217 read Mr? as C 220 [Ali.] B (C at l. 222,
leaving blank here) 221 [Into] C 222 [My] C 223 [The elder]
224 [He had six] B 225 [And trwelye] . . . [science]

- Phi. O god we^{ch} in mercies art infinite & also most iust 230
 can thes newes be trwe we^{ch} of this woman I heare toulde
 thou never failest them I knowe that in the put their truste
 we^{ch} makes me in gevinge credance to hir somewhat more boulde.
- Co. I did but Jibe Alison I loue ye well inoughe wench for all that
 for the good disorder yt yⁿ kepes ith thy tale I must neds giue ye
 a busse 235
- Ali. Away horeson I must aunswere my master nowe hers no tyme
 to chat
 when we are alone ith seller soone we may one another cusse.
- Phi. What profe can yow bringe of this matter, yow were not eye
 wittnesses b[oth]
 this thy tale beside thy selfe dost thou knowe any that will iustifye
- Ali. By this fier that bournez thats gods aungell I sweare a great oth 240
 Its as trwe as I am trwe in me yow shall nere find dishonestye
 There was not many present in deede when this fate were done
 my mistrisse only of his sendinge away me privie did make
 but that she had another and that he were hir eldest sonne 244
 too of my gossips knoweth also we^{ch} to be trwe their oth will take.
- Phi. Its twenty yeare since this was done why kepst it so longe close
 an this so wonderfull a thinge be trwe why didst not tell me of this
- Ali. Ide not toulde yow now but that my husband begonne I do it
 now perforce
 she swore me so sore and yow knowe what a great thinge an oth is
- Phi. But who be thy other gossips that can testifye the same 250
 I would gladly heare of as many as coulde wittnesse this tale
- Co. Cocke Caros wife and Isbell Busby I can tell yow their name
 thoughe wear poore yet wear trwe & trusty its no tale of Jacke a
 male.
- Ali. an youle haue the truth tried sende to your brother out of hande
 That the best & ye surest way that I can devise 255

235 read i thy 236 read nowe : 237 i. e. kiss
 242 in right margin a scrawl in another hand resembling iothe

240 bournes C
 read facte

Co. Bith mouse foote do so M^r fetch him to his owne notturall lande
let him be no longer yondsay M^r an yow be wise

Phi. Ile followe your counsaile by Jhesu Liturgus shall goe forewarde
to morrow[e]

I hope if the winde serue him wthin this moneth heile come againe

Co. I trust now sir youle let me haufe a score of your sowes borrowe 260
lady blest this was all longe of me chope youle consider my paine

Phi. Put no doubte Codrus thouste haue sowes I pmissse the plentye
an if my sonne come in safty theoust near pay me peny rent

Co. By S Bridgit Alison baken & pourke flesh is dentye
say yow me so M^r by my trullit weile then haue one merye[m] . . .

Phi. Hers somewhat oneward depart whome for this tyme 266
an looke yow be ready to bare wittnes if nede shall re

Co. Masse Alison for my masters sake at Plonia weile . . .
but lets home now and haue a pott oth best wth a toust

[Phi.] O happy man if this be trwe o thrise & foure t 270
before y^t fatall sisters three haue woven my

[Y]f this I say be trwe I hope t^o ioy some
. too & fro [wth feare & ho]pe my l[ife]

Mocke one Misogonus if thou wilt if god another sendes (Fol. 18 v.)

I care not I he as by righte shall haue my goodes & landes 275

Ile set y^e light I warrant the till thou thes fautes amends

weh yet if thoult repent thoust finde great curtisye at my handes

But Ile nowe goe sende Liturgus to my brother in great hast

desiringe him by a lovinge lettre to demise my sonne & heire

After that Ile showe my frende Eupelas what tidings at the last 280
god hath reveled by a miracle most wonderfull & rare

exit.

257 <i>i. e.</i> beyond sea	261 chope <i>i. e.</i> I hope	263, 267 <i>i. e.</i> and <i>cf.</i> II.
iv. 243	265 meryem[ent] C	266 ?[I] pray
268 ?[say] <i>i. e.</i> testify	269 [at our fire]?	267 re[quire] C
271 [vitall thred]	272 [yeaes at leste]	270 t[ymes bleste]
haue led]		273 [which] . . . [so longe]

Actus tertius scena secūda

Ca. Its tyme I trowe here has bene a pratlinge wth thes olde fooles
get ye hence wth a whott murrian to yow all three
that old lyzarde has no more witt then y^e wethercocke of poles
a shame take him had he none to make his packehorse but me

I had not worse lucke of a day I can not tell whan 5
must that olde cokes tell him this newes wth a pestlens
I was curst I thinke truly when that messadge I begann
Its now out it can never be kept more in silence

This has bene kepte in hugger mugger a good while
there has bene blind tauke of another sonne I dare say this seven
yeare 10

but what saist thou to thy selfe Cacurgus hast thou no wile
ah ha it shall go harde but ere we slepe weile haue somewhat heare

Ile trust all curmugingly foxes worse for his sake
ant had bene happy I might haue given him his aunswere & sent
him away

an he will not deny it againe his arse shall surely quake 15
I will make the olde trot beleue hir scinn I will flay

Mi. Did no man mete will sommer here this way alate
I haue longed to tauke wth the counterfett foole this sennitt

Ca. Will sommer nay nor will winter nether tell ye Ile none of that
yeist call me by my christen name or Ile not aunswer by
S Bennitt. 20

Mi. What art thou so neare Cacurgus I had thought thou hadst not
harde
what newes canst thou tell me of now my old childe.

Ca. Heavy newes for yow I can tell yow of a cowlinge carde
it will make yow plucke in your hornes an yow were near so wilde

Actus . . . secūda *different hand like Barjona's* 8 out it] out, I B 14 An't C:
And B 16 his CB

Mi. Plucke in my hornes sais thou he pluckes in my hornes has good
lucke

25

I over came my father man here wth all his fronte

Ca. I faith I knowe a thinge will coule yow & ye weare near such
a wild bucke

ites no matter for your f^ather yow must bide yet a worse brunte

Mi. Thers near a golia in this shire that shall scare me
my harte is even bige inoughe man to fight wth a score

30

Ca. Ther will be in this shire shortly that will go near to mare yow
and yow take not hede I tell yow ile tourne yow out a dore

Mi. He that can doe that Cacurgus is not in Italia
but tell me who thou meanest wthout more a dow.

Ca. He that will doe that Misogonus is in Apolonia
thers one I tell yow that will quickly yow cove

35

[Mi.] And if he were a giaunt coule scarsly bringe me vnder
but name him that for him my selfe I may prepare

. . . if leaue such wardes its but a folly thus to thunder
[Yo]ur brother your brother your fathers sonne & heire

40

. . . s thou me of a brother thou knowst I haue none
. . . [n]y come and say heis my brother Ile cutes weason

. knowe yes y[ou knowe y]our selfe yow h[ave one]
. [ye can else the land is surely hesown]

Mi. go go go go gogees what treacherye haue we here <Fol. 19 r.> 45
what villan was he that tolde my father of this

Ca. He that tolde him and it had pleased god I would he had layde
oth beare

an old crabtre fast carle because a sowe he did misse

30 is werkinge inoughe C 31 read ye 32 [he]ile C 34 originally
a dooe: a do C 39 [Ca. St]uf^uCB: ?[Enuf] wards C: ?wordes
41 [Mi. Tel]s: [Mi. Telst] C 42 [If a]ny C 43 [Ca. . . th] C:
[Ca. In faith]? B 44 [Do what]? B 45 read goges as CB 48 i. e.
faced

- Mi. I haue harde a whispringe of such a thinge I must neds confesse
what thinkst thou I hope its but a tale of a tubb 50
- Ca. whether he be aliue or no I know not ye had one ites questionles
Yf he be Liturgus bringes him as sure as a clubb
- Mi. What is Liturgus gone for him, Soule what shall I then do
Ile colefeke him my selfe forte come onte what will
- Ca. Why knew yow not that; he went forward a fortnit a go 55
ites not best for yow to fight lest ye one another kill
- Mi. What shoulde I doe then Cacurgus what remedy is left
my hart woulde even burste for anger, if I should so be servid
- Ca. I woude worke some wilde if I caud cath the olde mithers eft
if I take him right heist ha that he hath deserved 60
- Mi. But what shall I be better canst thou him defeet
helpe me now Cacurgus & while thou livest thoust never lacke
- Ca. What if the deds of his landes I gett away wth a fleete
yow nede not care a pinn if yow hate in white & blacke
- Mi. Fy their vnder a dosinn lockes thou canst never them gett 65
trye some other way rather if thou hast opportunitye
- Ca. Get yow hense & lett me alone I will play some fett
I will worke him some displeasure be boulde & that spedye
- Mi. I will repare to hir then a while from whence I came
and come see the againe wthin lesse then an houre 70
- Ca. Yf that old neet should scape scotfree for this it were a shame
Ile dust him fort one day if ere it lye in my power.

54 oute *B* 59 coud ath *C*: caud cach *B* or mithere *MS.*: mithers *CB*,
with note in *C* 'miser' 60 ha (*the a a little uncertain*): to *CB* 61-6 in
right margin (*later hand*) Lone hy ho and other letters opposite ll. 5-7 below
63 slete *C*: flete *B* 71 *i. e.* neat, brute

Actus 3 Scena tertia

Intrant Isbell Busby et Madge

Is. Come gossupe lets hies betyme lest all the Sowes be gone
why should not we hav some as well as that chatteringe Jay
yf we shoude not all the backhouse would be to lile for hir alone
we can say as much ith this clARATION as she can say

Ma. Gogle gogle Gossupe Bub bub busbey Ide go full fayne 5
and make a sposation as well as I coude
but here in my cho cho chops I haue such a payne
that I can not conclare it thoughe I woud

Is. I haue tongue inoughe fors both Madge I lacke but a good felt
for to tell him howt was I can serve the tourne 10
pray the do so much as lend me but ene thy red capp and thy belt
ist near looke him ith face else my parrell is so worne

Ma. Saunt mary man man man madeline Tib myne is but wold
but if thou coudst helpe me away wth my tothe ake
Ile gith the I Tib tib tib there tis houlde, 15
cause I woud my selfe a speakclation make

[Is.] Some phisicarye ile seke but Ile haue some remedye.
Ile bestowe a peny for castinge thy pisse.

.. [Na]y it shall near be ca ca cast thoughe I near spea
. ra rather my selfe be spechlesse 20

[Is.] There be some good men an one coud light one them (Fol. 19 v.)
w^{ch} woude do ut for godsake wthout prying in a pisspott

Ma. Yf I coude gett such a one I were a happy wo wo woman
I coude once a said our lad yes saw saw sawter by rote

Ca. Good Lord what great diversitie & alteratione 25
is that in the manner of diverse people and cuntries

s.d. Actus . . . tertia *different hand like Barjona's* 1 *i.e.* hie us 2 have C:
ha B 3 *i.e.* bakehouse . . . little 4 this *om.* B: cf. III. i. 235 6 *i.e.* deposition
9 *i.e.* hat 13 *read* madeline, Tib, 19 [Ma.] . . . spea[chifye] C: [Ma.]
. . . spea[cifye] B 20 [Ide ra] C: [I would] B 24 ladies C: lordyes B

I am here derided of the men of this natione
bycause my garment is pyde not like to their guise

Yf they were in my cuntrye all men would them scorne
because they are all in one hewe like a company of crowes 30
for of the best gentlemen theire diverse cullerd garments be worne
we most delight in pyde gownes and litle care for hose

I am by my cuntrye and birth a trwe egyptian
I haue sene the blacke mores and the men of cynd
my father was also a naturall Ethiopian 35
I must neds be very cuninge I haue it be kinde

I haue bene one and twenty mile beyonde the moone
foure yeare together I toucht the sonne when it rose
where I was borne whent is midnight it is here noone
I was fyve yeares wth them that wth their heles vpwarde goes 40

By profession I am a very good phisition
before I coude speake I had learnd all artes liberall
I am also a very scilfull southsaier & magission
to speake at one worde I can do all thinges in général

Ther is no sicknes disease or malady 45
but I can tell onely by vewinge of the hande
for everie greif I can p^rscrib a p^rsente remedye
I haue all thinges that growes in the Indian lande.

I can cure the aggwe the Massels & the french pocke
y^e tetter the Morphewe y^e byle, blane & whele 50
The Megrū the maddnes the pose and the hichcocke
the tothe ake or any thinge at one word I can heale

My heade is so full of the supermūdall science
that I am faint to bynde it least my braynes should crowe
this nitcape was given me when doctor I did cōmense 55
good Lord good Lord what thinges do I knowe

31 *i. e.* there 34 *or cyne: eyne C: Cyne B* 36 kinde *uncertain whether*
 le deleted 49 *or Agwe as B* Massels *i. e.* measles 51 maidnes *B*
 54 *read faine to as C*

Neither doe I care for any great gaynes wininge
 I doe all for god sake and not for any gaine
 & before I do deale if any man doubt of my cūinge
 that they may knowte I will tell their thought certayne 60

[F]or by my liberality I haue in visiogmony
 [c]an tell the cogitations & thought of the mynde
 [y] my great speclation I haue in Exstronomy
 [g]e past & thinges to come of men I doe finde

Therefore if there be anye man or womā in this cuntrey (Fol. 20 r.)
 that would haue their paynes & aches now cured 66
 Lett them come I will Judge of it onely by palmastry
 weh if I can, that I can helpe them they may be assured,

Is. et . what a wise man tis, what a learnd, what a fa .
 travild man tis. 70

Is. O Leard Leard wone woude take him for a foole by his gowne &
 his capp
 and he is to fuls a profundiditis as any is ith whole woaude

Ma. Won woud thinke as so pra pra practisd a came from go go god
 a mightens lap[p]
 wantt him as bene at Cambridge good laude good laude

Is. Bith meckinse madge Ile go put in one my halliday face 75
 and whestone wth him for thy tothach & thoust tary be hind

God spede yow Mr Phisicarye god saue your docterships grace
 I besech yow to my symplication let your eares be inclind.

Ca. Good wife did yow not heare when I mad protestatione
 of my intelligible experience in the art medicinale 80
 to the intent to heale good folke & I shewed that declaratione
 for I ken nowe all thinges by conninge artificiall

62 [I] C 63 [And b]y C 64 [Both thin]ge C 68 read assured.
 69 i. e. Is. et [Ma.] as C : Is. B 'read Ma.' in note far B ; om. C 72 to read
 so (=as) i. e. world : woande B 73 as i. e. a's=he's 74 i. e. warrant
 him he has (a's) lande B 75 in inserted above 78 symplication in
 another hand over sublimation deleted 81 folkes C delete & as C

- Yow come not for your selfe but for a neighbour of yours
 w^{ch} is payned in hir mandible wth a wormetone toth
 sister come near sister I will helpe yow wthin this three houres 85
 yf yow doubt me I will tell your verye thought in good south
- Is. A taukes so father millerlye twode do the good at hart rout
 come Tib I see by him heis a wise man in deede
- Ma. Ile be your bedewomane M^r Doctor and youle dout
 ze ze ze zech ye yf ye can dout wth spede 90
- Ca. Yf I can saistowe why of my cūinge dost thou doubt
 Ile tell the all thou hast done sinse day thou wast borne
 and even at this present what thou now gost about
 Yf nede be I can prophesy what thou shalt do to morne
- Is. What we intend now S^r by your skill are yow wottinge 95
 weile say year an excessd docterable man if that yow can rede
- Ca. To beare witnes yow ar now both toward your londlord trottinge
 that his wife of tow children at once [w]as brought to bede
 but take hede what yow doe lest yow dame your selves quite
 for y^e one was not a christen child as yow thought it to be 100
 but a certaine ferye there did dasill yowr sighte
 & laid hir changlinge in the infantes cradell trwlye
 Hopinge therby your mistrisse child to haue gott
 and to leaue hir changlinge there in the stead
 which when she saw in a weke she coud nott 105
 she fetcht it away when yow thought it were dede
 An overwhart neighbour to of yours now alate
 tels him whether twas sent as though trwe it had ben.
 but sheis a gayte yow knowe well & a very make . . .
 and the fery from that day to this was near se . . 110

84 or wormetous but cf. iv. i. 36 87 i. e. familiarly 88 Tib C in margin
 has? Madge: cf. l. 15 see by him cf. II. iv. 274 90 i. e. beseech . . . , do it
 zeth C 96 excesse CB 108 be[ne] C 109 make [bate] and so M: make
 [waight]? C in pencil: make B 110 se[ne] C

But take yow hede both I giue yow good warnin . .
 least yow be stricken hereby either lame or de . .
 [Yf you] will by cunieratione I will shewe [you]

[Is.] Nay good Mr leaue your magication crafte (Fol. 20 v.) 115
 ites as trwe I knowe as it had comed out of gods owne mouth

Ma. I gi gi giue defiaunce to yow so so so so saft saft
 Ide rather youde tell me some drinke for my toth

Ca. Dost thou beleieue that I can heale the now speake
 Yf thou dost thy payne wthin three houres I will qualifye 120

Ma. I am sure yf you list yow can mende my tothake
 and I que que quest yow to do it & not dalifye.

Ca. Open thy mouth then let me fele wth my instrument
 what is the cause that workes the this payne

Ma. Youle ga ga gage me by gods testament 125
 your mo mo moukeforke doth make me so gayne

Ca. I haue cured a thousand of thes in my dayes
 this I can cure wth the value of farthinge
 know yow not an herbe cald envy that growes bith high ways
 and hipocrase that growes in ery garden 130

Ma. I knowe them well I vse them ery day in my porrige
 go go gossupe Busbey this fellowe hits naile oth head

Is. And wert not good also to take a litle burrige
 she might fare well so and crume them wth breade.

Ca. Fy no take them I tell yow wth tow drames of lecherye 135
 on drame of venus here Infidelitye & stone rewe

Is. Do yow not meane that hearb w^{ch} we cuntrie folkes call siphory
 I near went to leachcraft but I knowe that to be trwe

Ca. That same that same mixt all thes wth an owncce of poperye
 then boyle them in maidens water wth a fire of haste 140

111 warni[nge] C 112 de[fourmed] 113 [a thing] 117 fast
 fast C 124 workes by this B 126 monkeforke B 136 i. e. Venus'
 hair: Venus, here, B newe B 137 sixhery C

- Is. Thats a wede I thinke we lay people call popye
Ist not that yow meane we^{ch} the good corne doth wast
- Ca. That tat tat tat by my faith thou hast good skill
Vse them but one night and thoust mend then a pase.
and hereafter I will warraunt the thoust never fele ill 145
so bet thou near vvest aqua vitæ and herb a grase
- Ma. Yeaue in wenye likt me whole we your tauke whole yow take for
your paines
my thinke I speake a great deale be be be better then I did
- Ca. sister I doe not respect my marktett or any gaines
but onely the cōmoditie of them that be afflicted 150
- Ma. Now god & our blessed Ladye reward yow for your good Phisication
Ile pray for yow trwly & bitterly fort once a day
- Ca. Yf thou best askt as I know thou shalt by pronosticatione
whether he had tow sonnes or no looke thou saist nay.
- [Ma.] Nay as sure as that good face of yours I do beholde. 155
I nait and nait againe & a fousand tymes nayt
. [n]d before I sait Ile both raile and scole
.... [y] well restrayne me but I will near sait.
.. ye do a godles & vncharitable worke
..... [w] well for this tyme I must depart 160
.. [c]lose it ant were toth great turke
.. [m]e to Madge art thou better then [thou wart]

Actus quartus. Scena prima. (Fol. 21 r.)

Eupelas et Philogonus.

- Eu. Now surelye Philogonus but that I knowe gods providence
in shewing mercye to his servauntes is alwayes vsiall
this wonderfull thinge I coulede not credite by any humaine evidence
it is so straunge that otherwyse I woulde perceauer in deniall

157 [A]nd C read scold as C 158 [It ma]y? B 159 [Ca.] C: [Ca. If
ye say it]? B 160 [Now fare yo]w C 161 [Ma. I'll near disclose] it om. B
162 [Is. Nay I'll co]me 3 by om. B 4 i.e. persevere: perceaue B

Phi. In deede Eupelas but that we must not marvaile at y^e workes of
the Lorde

5

It is so straunge that the like I thinke were never harde
yf we shoulde all histories of auncient writers recorde
nether I dare say the like shall be sene once afterwarde

Eu. Praysed be y^e lorde that ever is in mercies most rich
and wthin his apoynted tyme his chosen folke doth ayde

10

Phi. In tyme in deede Eupelas or otherwise Ide bene ith backhouse dich
Yea rather if he had not helpt in graue I had bene layde

Eu. I greatly doe reioyce that yet at lenghte your sorrowes are dispatcht
& that doble & treble ioyes your calamities do requite

Phi. I ioy likewise but vnder hope my chickings are not hatcht
I nil to counte of him as yet for so presume I mighte

15

Ali. A comes a comes a comes sexies.

Phi. Me thinkes one sais my sonne doth come my spirites are in a
dampe

now truly Alison hath waighted at the townes end for his comminge

Co. Ile go tell my M^r Ile go tell my M^r quater

20

Eu. Without doubt Philogonus my harte is in a soden crampe
beholde is not this father Codrus w^{ch} is hither runinge

Co. Whale ye whale ye whale whale giue me M^r & Ile tell yow newes
of your s[onne]

will yow not say fa Custers a good boy an he come at townes end

Phi. I will say that thou all my ioyes and hartes ease hast begone
and Ile geue the inoughe to spend one yeare spend while thou
wilt spe[nd]

25

Co. I am sure Turgus is come for I saw his brindell dogge
and our Alison saw a brasse of striplings come wth him

8 once inserted above: om. B 10 or w^{ch} in as C 13 lengthe CB
15 read hope; as B 17 sexies s.d.: (sexies) B 18 i.e. depressed.
20 quater s.d.: (quater) B 21 trampe B 23 Whale i.e. What'll Car.

- Eu. It is vnpossible this silly thinge shoulde either lye or cogge 29
wthout doubte Philogonus in that he spoake yow may beleieue him
- Is. Now Margerye yow haue served me a trust yeames woud all thy
teth were [o] . .
ant had not bene for the saddlebackt grombole Ide gott well by
this shifte
- Ma. Woud thy tounge were out witherd wich didst not thou kepe all
the rout
ites all aboute towne faus ge ge gib what saidst to Sr John at
last
- Is. Wert not longe of the sufukes that I went not to my master 35
twod a bin in my way xx^s thicke thou woreton morell
- Ma. Longe a me thou list that thou dost twer longe oth wate[r]
Didst not go of thyne owne mind thou grombold [go]
- [Is.] The Devill cast him and the to like vile wretches a[s]
Ile nether trust the nor such as he is fort while I [h] . . . 40
- .. Thy tounge mad oth devils thinge or else thou wo[u]
[That scurvy] scrub wont ne[ar leave thy fe]
- [Co.] Loe yow marke moster how yone coietous scoles <Fol. 21 v.>
here chide
it g[re]ives them that they did not tell, bycause now ites knowne
- Phi. That I may here what theile say Ile stand a litle aside 45
Eupelas I woud we had some chers here to sitt downe
- Co. Woud I had my settel & my boust stoule ye shoud both sitt
ye shall se howe wisly Ile saman them I coud a chopt logetes
wones

31 thy] this C o[ut] C 32, 35 read the, i.e. thee, Car. 32 i.e. grumbler
34 [shrifte] B 35 susuks C: susukes B: read fusukes 36 way a x^d C
read worm-eton B, cf. III. iii. 84 37 water [caster] C 38 go [to hell]
39 as [ye are] C 40 h[ave breath]? 41 [Ma.] as part of Isb.'s speech CB
wou[d forbear] C 42 fe[ace til death]? 48 i.e. examine . . . logic
once

- Is. An I were as yonke as er I were that scottish knaverye I woud
quit
and yow too Grānome.
- Ma. Woud yow I might chaunce rattle your bones 50
- Co. Why how now neighbours whates matter ha whers your woman-
hoode
leaue this brawlinge & waulinge for shame gupe kisarse will yow
none
- Is. Yow mought haue tolds when yead gone yet & yed had any
neighbourhood
wesl gett nothings for yow nowe yes a litle wth a spone
- Co. Why faith Isbell what taukes Ist not haue past a couple of shotes 55
& thou knowest what casualties I had in my beasts last hallowmas
- Ma. Bith meke Isbell I woud thinke I were happy and I coud gett
a couple of groates
and I woud fare the better fort too ery day this Curstmas
- Is. Bow wow why shoud we haue lesse then he are not we the nediari
and did not we when he were borne both rocke him and cradell
him 60
- Co. Weale and youle be content Isbell I may chaunce helpe yow to
a breder
thoughe I did not our Alison a sennit together did swaddell him
Intrat Liturgu[s]
- Li. Now yow be welcome Eugonus as I may sait into Laurentū towne
behold at yone same turrit weh yow see is your fathers place
- Co. Who how my yonge Mr is come in deed nowe by gods nowne 65
ken him well does he not saumple my maistris in plexion & his face
- Eugonus. O high Jehova weh dost rule wth thy almighty power
all thinges wthin the sacred skies & eke in seas & lande
I giue to the redoubted kinge in this so lucke an howre
all thākes for that thou hast me plast vppon my country sande 70
- 52 *i.e.* gi' up: gure C 54 *i.e.* we shall *but perhaps read* West as CB
61 *i.e.* breeding sow 62 S.D. [and Eugonus]

Co. Year welcome home M^r ge me your hande how ha ye done this
many a day

I am as gladd for yow as twer ether for my Robin or Tome

Li. This is one father Custar my M^r Tenant he loves yow well I dare
sa[y]

he was the first man I tell yow that causd yow to be fetcht home

Co. I am more then hauf your father M^r I causde yow to be fatcht 75
by cocke & pye I diswadid him to send Turgus for yow

Is. Year welcome to our towne. did ye not remember sinc I satt by
yow & watcht

when my maistrisse lay in & we sange lulley by baby & bore ye

Eu. I can say nothings but by information of nuncle & my naunte
& y^e testificats w^{ch} Liturgus from my father did bringe 80

.. His membres were but slipperye then foole thoughe he be now
all a flaunte

wherfore & yow sait weile haue some pbabilation of ery thinge.

Intrat C[r] . . .

.. Well said father lets haue out of hand some vndoubted triall
[Te]ll thy M^r Philogonus y^t he may heare y^e matter discust

.. be longe what Alison what Alison, so me thinkes wth lye
& all 85

. wth a wannion to my M^r here thou comst as thadst no
lust.

... Saint Swithun blesse him has even my maistrisse face
vp & downe

. e as bould as ere I was by my troth ye shoude be kist

.. now quite out of all your knowledge growne

. what name I had given me when I was babtist 90

.. ome.

71 dout *B* 81, 85 [Co.] *C* 82 probabilation *B*: ppubilation *C*
s.d. Cr[ito] *C* 83 [Crito] *B* 85 [Is not] *M*: [Dont] *B* lye] or tye as *C*
86 [Come quick] 87 [Ali] *C* [Now good]: [God and] *M* Swithin *CB*
88 [If I wer]e *B* 89 [Fug.] *C* [I must be]? *B* 90 [Can ye tell]:
and so *M* 91 [Ma.] *C*

- Co. Yow moughte lett your betters speake before ye (Fol. 22 r.)
 Margerye [be]
 your goodman was but Thurdbarer as goodlye as yow makte
- Ma. Be go go go good in your office I speake by my masters leave
 thou sekst to haue all tyth dost if thou canst haue all takte 95
- Eug. Giue hir leaue to speake to Codrus it may happe she knowes
 that thou dos[t]
 to take thy neighboures varditt in such a case thou must not sticke
- Ma. It speakes in our mother tounge yt yow were a go go good sonne
 well I wott
 but I ca ca ca ca cannot thinke onte for twere a vile harde word
 in ebric[ke]
- Ali. Ebricke nay it was but greke yet as god woude haute 100
 as cūninge as yeare ye mist cushinge once yet Margerye
- Co. Towa Alison towa towa houre.
- Crito. As longe as she hites interpretation thoughe she misse ye name
 its no great fau[te]
- Co. No maye but tis to say Ebrickes for greke its playne doggerye
- Ali. First letter of your names Eue bith same token Custar of my
 bruckle faste eu[e] 105
 tother parte as I takte is ene much like my younge Moster Sognus
- Li. By my fayth Alison thats well remembred all this is trewe
 canst thou tell if I name him
- Ali. Ey
- Li. How saist wert not Eugonus.
- Ali. Twas in dede.
- Is. Twas so 110
- Ma. Faith twas
- Co. Gods drabes a hayte Eugonus in deed

92 be[lieve]? B
 the name Eugonus

93 i. e. third borough B

100 read greke yet,

96 [nott] C

98 It i. e.

102 i. e. To her, whore!

104 maye i. e. marry!

105 bruckle fastene

C: knuckle fastene B

112 Goods B i. e. hight, is called B

Crito. But can ye tell whether year mistrisse sonne had any privie marke

if ye can awnswere me to this poynte Ile say heis his sonne wthout fail[e]

Is. All we can tell had a too more then a should ha. & so can the preist & the clarke 115

Co. Shall she Alison shall she. take hir vp for haltinge, god I woud she were ith [J] . . .

Ali. An ye be my maistrisse sonne gentleman yeave six toes oth righte foute

I haue toulde them many a tyme & often they stand even all by dene

Eug. It can n[o]t otherwise be Ime even y^e same ye talke one wthout doubte

& for a c^rtainty if ye will yeist haue my fout sene 120

Co. Maye content Moster come a gods name dauf me of year hose Alison remember thy selfe well & take thy marke righte

Eug. Ide rather ye woud for this tyme ripp them & so vewe my toes Ide be loth to haue them pluckt of till I gote bedd for all night

Co. Here Alison take my penknif then ites as sharpe as a racer 125 Looke thou ripst it ith seeme & take hede thou hurtes not his foute.

Is. Gods blwe hood lets see to I pray yow what were your father a glacier

letes haue some rome to or else I may chaunch giue the an arsebutt.

Crito. How many yeare a go ist since he were borne can any of ye tell. lay all year heades together & make trewe acownt. 130

Co. It were after the risinge rection ith north I remember well where was corne then Alison letes see how that will mounte

116 J[aile] C
dans me of B
132 corne] torne C

119 Ive C
124 for all night
how] you C

121 Maye *i. e.* marry!
cf. II. iii. 113

i. e. doff me off:
127 blwe] blive C

Ma. I gatherd pe pe pe pescods at bau bau bau baules bush then Ime
sure

& brought them to my maistrisse when she was wth child

Co. Thou wert nether oth court nor oth counsaile speake Alison
how saist were not pipers hill then the rye feilde 136

Ali. Ey maye wante.

Co. why vmbert then ites at least a score

Three & three, three & three, whats all that

Ali. Threet no more I hate now heis twentye & fo . . .
our tom were borne but a yeaere aftere I can te . . . 140

[Lit.] This agreis beleue me to what should we say

[Co.] Why she has augrū in hir she woud tell ye whates (Fol. 22 v.)
thirty & thirty [tymes] . . .

Crito. What tyme oth yeaere wert, when year maistrisse him bore

Co. Ime sure Alison when thou camst from hir laboure y^u wert all
[to be]

Ali. Custar Custar dost remember we clementid when she were
b . . . 145

& y^u best rememberd a saint Clemens day I were sent her
gossups to

Co. Mas ites trwe & we had peny dole yth honer of S Nicolas whē
sh

an a good token S Stevens day that year fell iust in Curstmas
[w] . . .

Eug. Say no more heres prouf inough depart yow a gods n[ame] home
I will se that my father shall yow liberally content 150

Crito. Codrus go you tell yr Mr that his sonne now is come
ha heres a letter weh his brother from Apolonia hath sent

133 *i. e.* Ball's Bush *M* 135 [houre] *cf.* 102 137 *i. e.* Ay, marry,
I warraunt: Ey mayd waute *C* vmbert *i. e.* number it as *M* 139 fo[ure] *C*
140 te[ll flat]? *B* 141 read to: [more] 142 [thirty]? 144 to
be [dirty]? *i. e.* dirtied: [full of snow] *B* omitting to be to be *C* without
mark of omission 146 [seke] *C* 147 yth honer xxxner *C* whē in
the *C* 148 w[eke] *C*

Co. Letter good god where be my wittes I coud once a letter my
patnuster

I ha sounge yet cū spiritu tuo wth preist ith kirke, when wer
howlinge

and what said my father? what said a may thoust be a man one
day Cust[er] 155

gods ludd I near left my booke till I cam to the houre a catar
waulinge

Ali. An thou woudst not another woud I coud a had woud shoudst
knowe as good as tow

I coud a had as vp right a fellowe as ere trod on netes lether

Co. why & all the wenches ith towne were yearnest & breame of me
thou knowst well inough

when I were in my lustistes there a come to me twenty wo silli-
boukes togeather 160

Phi. I can suffer no longer Eupelas.

Co. Here he comes.

Li. Accordinge to your worships cōmaundement.

Phi. I hard all Liturgus

o welcome my sonne 165

Eug. o my father

Phi. O my sonne

Eugo. Blesse me my father

Phi. God blesse the my sonne.

Eternall god w^{ch} onely guidst thimperiall pole aloft 170
& also this terrestriall globe wth all humaine affaires
thoughe frouninge fortune wth hir force doth tipe & tourne vs oft
thou canst miraculously helpe thy servaunts vnawares

If twenty tounes & twenty mouthes I had to sound thy praise
or if I had kinge davids vaine or Nesters eloquence 175
they would not serue me at this tyme due thankfulnes to raise
towards me for thy vnspeakable & wonderfull beneficence

155 read what said a? may, i. e. marry, 156 read the, houre, cf. l. 102
157 woud² i. e. I would (cf. II. v. 18): om. B 159 pronounced enow
160 read mo lo ith tether C: together B 163 read commaundement—

O welcome home my sonne my sone my comfort & my ioy
 thou art the leghtner of my life the curar of my care
 here of my house possession take & all my lands ēioy 180
 I thinke my selfe as happy now as if a duke I wear

... use haue I Lorde to reioyce whom thus thou hast p^rservde
 [a]nd landes even from my youth fare from my native soy[le]
 [p]tunes rage & Eolus force I might haue well bin starvd
 not bin readye at nede to helpe at ery broyle. 185
 [And no]w when I am home redust such a fathe[r] (Fol. 23 r.)

[who] tendrethe me so lovingly that one m^e he doth be
 his landes & countes it happynes he is to me so kinde
 O father deare, O father deare what shall I say or do 189

Phi. I am able to speake no more my harte for gladnes s[o] doth melte
 Eupelas I praye yow & the rest to accompany vs [in]

Eu. The like inward motion of all your well willers here Is felte
 our gaudeamus I speake for vs all is not now to begin

Actus 4 scena 2 Inträt Misogōus Orga[lus &]
 Oenophilus.

Mi. Gods precious boddy this counterfett skipphthrift is come all ready.
 drawe your weapons like champions & kepe him from possession.

Eugo. Liturgus is this my brother thou taukst one that come this way
 so heady

lorde what meaneth he will he barr my father from his habitation

Phi. Away away thou branlesse foole wilt thou never be wise 5
 stand out of my way wagghalter or I will britche the nakte

Mi. Whatsomere he be that chalings anye thinge here Ile indite him
 at the sise

ist kepe yow from settinge a foute within this thresolde as stout
 as ye m[a] ...

180 *i. e.* enjoy as *C*, altered, by *Barjona* (?), from orig. anoy
 ca]use *C* 183 [On sea] *B* 184 [By Ne]ptunes *B* 182 [Eug. Great
 hadst] *B* 186 [do I finde]: [to finde] *C* 187 be[stowe] *C* 185 [If thou
 skipthrift 6 way om. *B* 7 chalings so *CB*, cf. l. iv. 23 1 *i. e.*
 8 ma[kte] *C*

- Eugo. Alas brother I come for no landes I cume to see my father I
& to doe my deuty vnto him as it doth me become 10
- Mi. Brother thou landleper thou runagat roge ey brotherst me
by all the devils in hell I will surky the thome
- Eupe. Fye vppon the Misogonus wilt thou not yet be wiser
shame the devill rather & repent y^e of thy wickednes.
- Phi. Hange & thou wilt knave I care not I be a karder & a dicer 15
Ile near knowe the for my sonne herafter bycause thou art so
graceles
- Co. Gods trunnion Alison go thy wayes & fatch me hether my gose
spitt
Sognus will near be well till he has some ons wild bloud lett out
- Li. Good Maisters both lett me request one thinge at your handes yet
youe to forgiue year sonne Sr & yow to doe your deuty as ye
ought 20
- Phi. So heile aske me forgiuenes ile pardon this ones him Ime
content
& he shall haue a childes part too for all this his stubbernenes
- Mi. A childes parte q^d ye and aske forgiuenes nay soft I near yet
that
ame I now come to my childs parte nay ther yeist haue more
frow[e]
- Phi. Go shake thy heiles then wth a devils name come followe me
my ma . . . 25
weile be mery wthin Ile near take so much thought as I ha done
Exeunt Philogonus. Eupe. Eugo. Li. Crito. Co. Al[y.]
. . . .
- Mi. ha ye let them slipte by ye yow hedgecrepers come Ile teche
ye to
did I trust yow to kepe this waye & yow lett them be gone

12 surky or surty: surly CB: ? sur kythe cf. note 15 be i.e. by, for
21 i. e. him this ones as C 23 [ment] C 24 ther] then CB frowe
[rdnes] C 25 ma[tes] S.D. [Is. Ma.] 27 i. e. slip tell ye C: telle
ye B to [break pates]

[Or.] Holde your handes when year well Sr what man near be so
 ites a shame for ye woud ye haue vs to do that your selfe
 d 30

[Oy.] Ye may fly vp toth roust wth Jacksons hens. come
 go singe benedicite giue me one blowe bith mas

[Mi.] Ye hennardly knaves yow crye me a mercy or ile
 what ye coystriles awnswear ye me thus your

. . As fare as I see your selfe may now go a delvin[ge] 35

[W]e a begginge wear worthy to b[e en]tertained a[t]

. [a]re yow in year pilats voyce still ile n[ot takt] <Fol. 23 v.>
 as I did]

. . . [s]hall neds serve ile serve for some vauntadg[e] [ey I will]

. . [Yo]w catchinge caterpillers either doe hereafter as I [shall
 ye bid]

[Or] else avoyde even presently & gett ye hence toth devill 40

. . Mary their woud I hate cume Oynophilus I knowe whether
 to [goe]

thers a gentleman wthin this mile & halfe hath sent for vs thrise

. . Thers near a gentleman in this shire but will be glad of the
 worst of vs [too]

yf they woud not wear able to liue man with coginge at cardes
 & at dice

Exeunt Orgalus et Oenophil[us]

Mi. How say ye to these vipers haue I brought them vp to this end 45
 when they haue trayned me to this state then like white liver
 Jakes to flye

Yf god be god ile be revenged thoughe all that I haue I spend
 happen whotwill tone of them or my brother shall surelye dye

29 [curst] 30 d[are not] 31 i. e. Oe. [strike if thou durst]
 32 [Ile showe the I care not]? 33 [break your head] 34 [own lord]
 35 [Or.] C fare] fine CB : [for bread] 36 at [a word] 37 [Oe.] C
 [What] 38 [If I] 39 [Mi.] C 41 [Or.] C 43 [Oe.] 48 i. e.
 how 'twill : whot will : B

What Hercules coude abid to be thus trodden vnder foute
 the devils a sleape I thinke harte all all goes against here 50
 to humble my selfe to my father now it woud nothings me bout
 & to gotte lawe wth this newe cōmer I shoud be near the nere.

O god, o devill, o heaven, o hell, my harte now rents in twaine
 a comes, a comes, a comes I shall dye in desperation
 to hange my selfe surely I thinke now I must be fayne 55
 I haue sinned so much that Ime quite past hope of salvation.

exit miso.

Actus 4 scena 3

Intrat Cacurgus.

Ca. Alta voce, Eay laud laud laud (decies) how shall I doe (toties)
 Eay well a d[ay] (sexies) Ime vndone (toties) gravi voce (o o o)
 tanquã castrator porcorū vociferarū emūge nasū et singulties clama
 aliquando.

Ist be tournd out a s^rvice now ery bodye saies 5
 & why? maye bycause I haue bin an old s^rvaunt ith house
 trusty & trewe

when I do all that I can foam they make me a foole i. my old days
 theile ha the old foole no more now they say theile haue a newe

What were I best to do now S^rs w^{ch} on yow can tell
 is there any good body amonge ye will take me in for god sake 10
 & there be ere a gentleman here woud haue a foole wth him dwell
 lett him speake an a my worde a shall a verye foole take

And I might be but winterd this yeare I woud near care
 A god helpe te William now thart put to thy nede
 will no body take pity one a stray foole, here longe inoughe

I ma[y] stare 15

& ther were yet a crier to helpe me at a proclimation to rede

50 here or hire 51 i. e. boot 52 i. e. go to 1 laud only twice in B
 3 read singultiens as M: singultier C 7 i. e. for 'em 12 i. e. and on my
 15 skare C

Is ther near a cryer amonge yow good laud what luks tis.
 an yow knewe my pperities some body woud ha me Ime sure
 Ile crye as well my selfe as I can & I pray yow pardon me
 a[n I] . . .

I dare swere it woud wine your hart & ye hard me but l[u] . . 20

O o o o yes .

. . . [h]eir be any gentleman

. . . [n]y gentlewoman

. . . . [ow]ne or oth cuntrie

. [f]or Saint charitie

25

. [str]aye fool[e]

. [here on this s]to[ole]

Tha[t c]

(Fol. 24 r.)

& y^t can [pele]

That can chair[e]

30

& y^t can peke pies

That can rocke y^e cradle

& y^t can bare a bable

That can gether stickes

& that can chopp lekes

35

That can tourne spitt

& y^t can bith fier sitt

That can ringe a bell

& that can tales tell

That can whope at noone

& daunce when dinners done

40

That can washe dishes

& y^t can make ringes a rushes

That can houlde a candell

& that can babies dandell

45

¹⁹ [mis] C
²⁴ [Oth t]owne C
 [One is] B

²⁰ lu[re] B
²⁵ [That will] C
²⁸ c[an] C

²² [Yf t]heir C
²⁶ [Receve a]

²³ [Or a]ny C
²⁷ [Sittinge] :

That can thresse maulte
& that can chope saulte

That can hold his finger
in a hole and therby linger

That can lay downe maidens bedds
& that can hold ther sickly heds 50

That can play at put pin
blowe poynte & near lin

That can knowe my right hande
& tell twenty & near stande 55

That can find a titmuns nest
& keape a Robin redbreste

That can eat & drinke & play
singe songes both night & day

That can go toth winde mill
& that can doe what sere ye will 60

And now for all this my taske
small wages I will aske

A cape onelye once bith yeare
& some pretty cullerd geare 65

And drinke when sere I will
& eat my belly full

For more I will not seke
he that will haue me lett him speake.

What say ye Maisters, speake will no body take me vp for poore
p[itty] 70

no body care forth poore now. poores alwayes thrust toth wall
fooles now may go a begging ery boddyes become so witty
now a gods name ye woud laughe I thinke & ye shoud see me
fall

Alas good William how doe thy elbowes what more anger yett
 faith what remedye, I knowe none I but ene patience 75
 Ey but for all that y^u wert wont after a fall to haue a good hi[tt]
 this is ene that last tyme of askinge. speake & yeile ha me or
 h[e] . . .

Well yeile not ha me ye say. bare witnes then Ime
 let me see now william we^h way standes the wi[n].
 Is ter near a wisard amonge yow can tell Ile 80
 Masse this geare will not cot^{en} I must another wa[y]
 Stande I praye the I woud but ene see we^h w
 [They] say it[s good] lucke to seke ons fortune
 [I thinke I] must pl[ay y]^e [foole] sti[ll]
 85
 we yong[e Maister <Fol. 24 v.>
 . . . [will not] away some [pelfe]
 . . . [when I ha done if a]ny body[e]nd their wenchs to
 [me I t]each a sew[ing]
 . . . [this tyme &] ene haue any more for me yeist sait y[ea]r selfe
 exit [Cacurgus]

Intrant Liturgus et Misogonus. Actus 4 sc[e] . . .

. . I w[ar]rant yow I fayth Mr I my selfe dare vndertake
 that youre father shall forgiue yow even from his very harte
 he loues yow full dearly Miso. both for your owne & my maist[rise]
 sake]

Doubt yow not he will interpret ech thinge in y^e best parte

. . What a vilane ame I Liturgus that haue him so lightly esteemed 5
 nay that haue reuiled him & derided him to his teth

O Christ how often haue I y^e blessed name of gods maiesty
 blasphem[ed]

that I am now deservedly in state of pdition every man seth

77 that *read* the he[nce] B 79 win[d] C 81 [fnd] 82 ene] ere B
 w[ay the wind is] 83 ons] our C [ith West]? 84 [Tis East]
 I thinke, I . . . still [I wis] 86 . . . we] or [ou]re 88 [will se]nd B
 89 & you hant C: & you haue B s.d. Cacurgus C's insertion? space betw.
 exit and worn edge MS. s.d. sce[na 4] C 1 [Lit.] C 5 [Mis.] C

- .. Nay good Mr Miso . let such fansies go out of your head
 take harte of grace man that was but a cast of youthfullnes 10
 thoughe yow were by the fralnes of your flesh in your siñs almost
 de[ad]
 Yet yow may as S. Paule saith by y^e spirit of god liue againe vnto
 right[eousnes]
- .. Thou puttest me in good comfort Liturgus I will never dispare
 my trust I thanke Christ in his merites is assuredly fixte
 but my life hath ben so lewdly ledd, y^t I shall neare be wthout
 care 15
 I can haue no mirth but it will be wth miseries continually mixte
- .. Yow harpe all of one stringe I praye yow leaue that fonde speache
 thoughe your brother he hath found he loues yow near a whitt lesse
 I knowe what he hath saide to me since him home I did fetche
 if he knewe yow repentid yow might haue at his handes even
 what ye woud w[ysh]e 20
- .. I am so ashamed that I dare near come more in his sighte
 & Ime stricken wth such a terroure y^t I dare not giue him one worde
- .. Yeist be as well entertaind as ere ye were Ile warrant ye this nighte
 humble but year selfe to him & yow shall sit downe p^rsently at
 his owne board
- [Mi.] I dare not, I dare not, I dare not. praye the speake one it no
 more 25
 I will rather rufi quite away before Ile go wth the
- [Lit.] Why Ile intreate him for yow & then to yow bringe him out a dore
 if I do not reconcile yow, lay all the blame in me
- .. God giue grace y^t my fathers anger by his perswation may be
 mitigated
 if heile now take me to mercy Ile never hereafter displease him
 any more 30

9 [Lit.] C
 23 [Lit.] C

12 S Joane C
 28 in *so MS. CB*

13 [Mi.] C
 29 [Mi.] C

17 [Lit.] C

21 [Mi.] C

Who would ere haue thoughte yt my couradge so sone should
 haue bin aba[ted]
 a vilde wretch Misogonus coudst thou not haue taken heed of this
 [before]

O all ye youthfull race of gentle bloude take heed by this my fall
 trust not to much to your heritadge & fortunes vayne alurements
 take heed of ill company, flye cardes & dice, & pleasures bestiall 35
 eshcewe a hore as ye woud a scorpion & beware of hir intisments

Children obay your parents wth dwe reverence & feare
 care not for your vaine pastymes for they be but momentarye
 schollers your maisters good lessones often reed & heare
 beside godliness & learninge all thinges in this worlde are but
 transitorye

40

Intrant Phi. et. lit.

. . Will he thinkes the Liturgus

. wth all his harte Mr

. e sinned in the sight o[f] god & against yow deare father
 most g

. tymes in stubber . e misvsinge of you both in worde & deed

. now I repente & ye weh I lament most bitterly 45

. [e] thoughe v[n]worthy yow to fo[rgive] me & helpe
 m

. [spe]ake [from] thy h[ar]te Mi[sogonus my s

.

⟨Here the MS. breaks off.⟩

32 *i.e.* ah! vile C 36 read eschewe as CB 37 reference B
 41 [Mis.] C: [Phi.] B 42 [Lit. Yes] B 43 [Mis. I hav]e C
 g[reatly] C: g[rievously] B 44 [Many] C stubber[n]e: slubberly C
 45 [Which] C 46 [Beseching]e: [Pardon m]e C m[e in my nede] C
 47 [Phi.] C [Dost thou] my harte CB (but the upper part of thy is clear)
 my s[onne]: Mis . . . CB (but it is a small m) 48 only this line wanting at
 bottom of fol. 24 v.

NOTES

SUPPOSES

The number following the page-number indicates the numbered line of text.

'Ar. 1' = Ariosto's prose form.

'Ar. 2' = " verse "

'Ar.' = both forms. The Italian edition followed for both is that of F. L. Polidori, 1857, as reprinted 1894.

P. 11. *Title*. SUPPOSES: explained by Gascoigne in the Prologue as mistaken *suppositions* (the form in use to-day); though his instances confirm the sense of Ariosto's title *Gli Suppositi*, 'The Substitutes,' with a glance at the notion of supposititious children or changelings, and in both authors the title is meant to include the personation of Erostrato's father by the 'Scenæse' and the substitution of Philogano for the servant's real father, Cleander, by protection in childhood and by the servant's pretence at Ferrara. 'Supposes', i. e. suppositions, was also the name of a social game: Steevens on *Taming*, v. i. 120 quotes Greene's *Metamorphosis* (Pref.) 'After supposes, and such ordinary sports, were past, they fell to prattle.'

9. *The names of the Actors*: from the list in Ar. 2, with slight change of order and spelling, but none of name save the substitution of 'Paquetto & Petrucio' for the single 'Servo del Sanese'. Gascoigne makes slight additions to the brief descriptions which Ariosto appended only to his second list.

10. *Balia*: 'Nutrice', Ar. 1. Gascoigne's 'the', prefixed to his description of the first four characters, seems to recognize nurse, young woman, doctor, and parasite as stock personages of Italian comedy; 'pantaloone' would be unjust for Cleander (see below).

11. *Polynesta*: 'Polimnesta' Ar. 1, 'Polinesta' Ar. 2.

15. *Dulypo, fayned seruant* } in S.D. and prefixes Gascoigne, like

16. *Erostrato, fayned master* } Ariosto, calls the real master Dulipo throughout until v. 10, where he appears as 'Erostrato' ('Erostrato vero' Ar. 2, v. 11). For clearness' sake Gascoigne, unlike Ariosto, assigns them their feigned names also in this list, and appends 'fained' to Erostrato in several S.D. of Acts iv and v. The three quartos of Gascoigne all use indifferently the spellings 'Dulipo' (Ar. 1) and 'Dulippo' (Ar. 2).

17, 18. *Dalio & Crapyno*: specified as 'cuoco' and 'ragazzo' in Ar. 2.

19. *Scenæse*: 'Sanese' Ar., a Siennese.

21. *Petrucio*: a name perhaps first found in Reuchlin's Latin play, *Henno*; 1st ed., entitled *Scenica Progymnasmata*, 1498. Shakespeare borrowed the name, with much else, from our play: but the form 'Petrucio'.

chio', used in Fol. 1623 to guide English readers to the correct pronunciation (we should consistently have had also Luchentio and Lichio), does not appear in *Supposes* before Hawkins's edition, 1773. This character is mute. See note on ii. 2. S.D.

23. *Neuola*: as Ar. 2; 'Nebbia' Ar. 1.

25. *Phylogano*, a *Scycilian*: so spelt almost uniformly, obscuring the meaning, 'child-lover,' apparent in Ar. ('Filogono, vecchio'), who equally locates him at Catanea in Sicily. Cf. Philogonus of *Misogonus*.

26. *Lytio*: 'Lico' Ar. 1, 'Lizio' Ar. 2, 'Licio' as borrowed in Shakespeare's *Taming*.

27. an *Inkeeper*: Ar. 2 merely 'Un Ferrarese'; and in iv. 7, for 'this honest man your hoste', 'Questo giovane, Che nostra guida e scôrta dovreb' essere,' of whom Filogono says in iv. 8 that he thought he had made a perpetual friend. The sole points in Ar. that support the idea of Host is his remark (iv. 3) about the bad lodging on the way from Ravenna, and Lizio's, iv. 6, about the open inn-doors.

P. 12. *The Prologue*: a mere piece of word-play, an early instance, on the title; borrowed in substance from the prologues of Ariosto, who claims that his changing of old men is a novel addition to the old theme of child-changing; disclaims alike any kinship between his 'supposizioni' (pun on 'postures') and those described in the licentious books of the classical Elephantis, and any sophistical dialectic purpose; and (in the prose) acknowledges some debt to the *Eunuchus* of Terence and the *Captivi* of Plautus, writers whom he chooses as his special models.

3. *trauayles*: labours; but Gascoigne had seen some travel in France, c. 1563-4 (*D. N. B.*).

presently: at once, now, as II. ii. 10.

6. *meaning of our supposes*: i. e. sense of the title. An unrecognized word would hardly be chosen as such. Cf. note on title above.

7. *percase*: perchance, a favourite Latinism with Gascoigne.

8. *sophisticall*, &c.: i. e. that they are in for a display of logic or disputing, such as are found in Heywood's *Play of the Wether, Pardoner and Frere*, and parodied in Lyly's *Sapho & Phao* and the grave-diggers in *Hamlet*.

11. *shadowes*: pictures. In Lyly's *Campaspe*, i. 3 'to shadow a lady's face' is to paint her portrait. Allusion to the allegorical emblems with which rooms were sometimes decorated, e.g. those at Hardwicke House reproduced in Nichols's *Progresses of Eliz.* ii. 124, and cf. the interpretation of such in the *Quarrendon Entertainment*, ib. iii. 200, 206.

13. *Suppose*: prostitute; cf. Ariosto's allusion to the courtesan Elephantis.

this our Suppose . . . a freeman: closely combined from the two Italian prologues.

17. *the stranger . . . the familiar*: the 'Scenæse', and Philogano.

21-3. *hearde almoste . . . suffice*: not in Ar., and not true, each 'suppose' being adequately explained as the play proceeds.

P. 13. *Actus primus. Scena 1.*: the division into Acts and Scenes is that of all editions. In Act i it follows that of Ar. 1; in Acts ii, iii that of Ar. 2, though splitting iii. 1 (the division of Act iii in Ar. 1 is widely different); in Act iv it agrees with both; and in Act v with the prose,

save in scc. 9, 10. For the text of Act i G. uses both Italian forms in scc. 1, 2, 3, and the verse for sc. 4. He translates sense rather than words, but closely, with some exception in the two soliloquies of sc. 3.

1. *Here*: Hawkins alone, 1773, inserts a prefix for the first speaker in each scene. It is hardly needed.

3. *portals*: recesses or partitions, not doors, which are substituted below for the jars or cooking-vessels of the Italian, Gascoigne missing Polinesta's pun on the ears (i. e. handles) of pitchers. In Heywood's *Proverbes* (reprint 1906, p. 65) 'small pitchers have wyde eares'. Cf. *Rich. III.* II. iv. 37.

15-16. *marie . . . my cappe*: not in Ital. The brooch fastened the feather in the cap.

P. 14, 27. *personage*: person. Cf. *Bug.* I. i. 11 note.

39. *In deede . . . loue*: (3 ll.) not in Ital.

43-4. *pitie . . . pater noster*: preserving Ar.'s alliteration 'nè per compassione o pensione, nè per prece o prezzo'. Cf. *Euphues*, ii. 28 l. 30 'nothing shall alter my minde, neither penny nor Pater noster'.

49. *tell a wise tale*: 'dir qualche pazzia,' say what I should be sorry for.

56. *yet*: after all, as II. i. 56.

P. 15, 65. *make . . . deintie*: make a difficulty, as *Rom. and Jul.* I. v. 21. So 'make strange' l. 68.

80. *whiche* —? : Ital. *il quale* (not interrog. *quale*?) justifies Hawkins in inserting dash.

84. *studie in this Citie*: the university was founded in 1264, reorganized by Leonello d'Este 1442, closed in 1794, and reopened in 1824. Ferrara in Ariosto's day had a population of about 80,000.

85. *in the street*: 'nella Via Grande,' an actual street.

88. *apply his study*: so IV. iii. 60, and *Taming*, I. i. 18 'philosophy Will I apply'.

91. *only*: in Ar. I only. Crapino and Dalio are Ferrarese, not in the secret (II. ii. 40-1).

92. *with the turning of a hand*: again *Roist. Doister*, II. iii. 6; 'quel di medesimo' Ar. I only.

P. 16, 99. *profited*: see II. i. 47-8, and compare the natural talent of the lost well-born in Shakespeare's *Perdita*, *Marina*, and *Cymbeline's* sons.

108-9. *Doctor Dotipole*: i. e. blockhead ('il dottoraccio' Ar.), as if from *dote*, *N. E. D.* quoting an instance of 1401, though no earlier association of it with 'Doctor', which appears again 1581 and in *The Wisdom of Doctor Dodypoll*, anon. 1600.

110. *lye upon*: a Latinism (*instare*). It. 'con ogni istanzia procura'. Cf. II. iv. 85 'lieth on my maister continually', i. e. urges him, and our 'incumbent on'.

111. *luskie yonker*: 'galante giovane' Ar. 2. *Luskie*, properly 'sluggish', fr. sb. *lusk*, sluggard, is like *luskish* associated with desires; cf. *N. E. D.* *Yonker*, again III. i. 9, fr. M.Dut. *joncker*.

113. *Coystrell*: bearer of a *coustille* (O.F.) or poniard, then with idea of mean degree, and knavery (Nares). Lyly's *Moth. Bomb.* II. i. 48 'such double coystrels'.

115. S.D. *a worde or two to the doctor*: this and all unbracketed S.D. (and marginal notes) are Gascoigne's. Placed usually at end of scene, they sometimes refer to a previous line; this refers to the aside II. iv. 4, also G.'s insertion. The Italian lacks all S.D. save an occasional descriptive word like 'servo', or 'solo', attached to a character's name in Ar. I.

Scena 2 . . . Balya, Nourse: not present in Ar.

1. *Were these dames, &c.*: was it ladies I saw?

P. 17, 5-6. *best poynt in his tables*: i.e. he made a cuckold, metaphor from backgammon. Cf. 'play'd false at tabelles' *Bug.* IV. iv. 41 note.

14. *telles*: counts.

22. *Chiromancer*: cf. H. C. Agrippa's *De Incert. & Van. Scientiarum* (1530), c. 35 for a list of learned writers on palmistry. The line of life (merely 'linea' Ar.) points to the first finger; the mount of Venus is the rounded lump of muscle at the base of the thumb. Cf. *M. Bomb.* II. iii. 54 'The line of life is good, Venus mount very perfect; you shall haue a scholler to your first husband'.

23. *What is not Pasiphilo?*: not in Ar. Cf. the 'Graeculus esuriens' *Juv. Sat.* iii. 74-8 'Augur . . . magus . . . omnia novit'.

30-1. *Bibler . . . Bibbeler*: Ar. 2 'dotto nella Bibia (local pronunc. of *Bibbia*) . . . ma ne la bibia [*quasi* bibita] Ch' esce fuor della botte'.

P. 18, 52. *Otranto*: taken 1480, by Pasha Achmet, officer of Mohammed II, with 4,000 men; a sequel to their overthrow of the Eastern Empire (1453), and subjection of Greece (1458-60). See Machiavelli, *Stor. Fior.* viii. 4.

53-4. *by reading*: i.e. lecturing; 'a leggere Fui qui condotto' Ar. 2.

54. *within twentie yeares*: in v. v. 130 he lost his son 'eighteen yeares since', and so Ar. I.

55. *Ducats*: of very varying value. The Venetian gold ducat of 1284 was worth about 9s. *N.E.D.*

57. *pickling*: may be identical with *pigling* (C.), 'trifling'; Ar. 'ciance'. Burns's *Halloween*, 'a pickle nits,' a small quantity (Whitney).

60. *The trade of Lawe, &c.*: G. translates freely Ar.'s Latin, 'Opes dat sanctio Iustiniana; Ex aliis paleas, ex istis collige grana,' taken, says Cleander, 'd'una nostra glosa elegantissima', i.e. from some commentary on the Pandects. On the other hand Lyly quotes as an 'olde verse'—'Galen gyueth goods, Iustinian honors'. *Euph.* i. 251 l. 34.

boystrous: massive, bulky. *King John*, IV. i. 95 'what small things are boisterous there' (in the eye).

61. *royst*: riot, bluster; needy ruffianism opposed to elegant ease.

70. *five yeres old*: now, therefore, aged twenty-three.

P. 19, 74. *gayson*: rare. *Euph.* i. 195 l. 19 'Neyther is that geason, seeing . . . it is proper to all', &c.

92. *came but from thence since*: i.e. I have come straight from there. But 'since' is used thrice in *Roist. Doist.* (I. iii. 79, III. iii. 149, III. v. 5) for 'at once'.

95-6. *father yet alive*: so Gremio in *Taming*, ii. 396 'An old Italian fox is not so kind, my boy'.

P. 20, 113. *Saincts euen*: eve or vigil of a saints-day.

117. *a dead mans faste*: i.e. one never broken; Cleander's fare is always poor. G. changes Ar.'s imperative 'Parla coi morti, che digiunano altresì'.

121. *come if thou wilte*: in Plautus's *Captivi*, i. 2 Hegio, after lamenting his son's capture, asks the parasite to dine in much the same terms.

123. *not to seeke*: i.e. an adept at getting dinners.

2. S. *Nicolas*: see under Date. Launce invokes the students' saint to aid Speed's reading, *Two Gent.* III. i. 106.

2-3. *bicause . . . as though*: 'why . . . on the pretext that' (a true one, l. 9); Ital. 'perchè . . . quasi ch'io abbia a mangiare con la sua bocca', i.e. as if it were necessary for me to fast along with him.

P. 21, 9. *his owne dishe*: again Gascoigne seems to misunderstand 'senza altri vantaggiuzzi che in uno medesimo desco (table) ha sempre da me'.

12. *trauell*: travail, as yet indifferently spelt.

16. *points . . . but three, &c.*: metal-tagged laces to hold up trunk-hose. G. alters Ar. 2 'Due' in order to introduce 'codpeece'.

19-20. *no pastures to passe in*: same metaphor *Glasse of Gouvernement*, iv. 3 'change of pasture maketh fatte calues'. In Ar. he compares himself to otter or beaver, 'in acqua e in terra pascere Mi so.'

20-1. *of housholde with*: in *Glasse of G.* iv. 5, expressly implying admission to the same table.

23. *see their Cuters, &c.*: cf. III. i. 52-5.

38. *bring so many*: in Plaut. *Menaechmi*, i. iv. 4-5 Cylindrus, bid prepare for three, replies 'Iam isti sunt decem; | Nam parasitus octo hominum munus facile fungitur'.

P. 22, 58. *affects*: 'desideri,' 'tormenti,' Ar.

64-8. *for as the flie . . . owne consumption*: and 71-4 *I haue free libertie . . . desire*, not in Ar.

66. *colling*: embracing, Fr. *accoler* (col); 'cull,' *Bug.* v. ix. 26.

P. 23, 79. *buzard*: poor kind of hawk, useless for falconry, so 'stupid', as *Taming*, ii. 206.

81-7. *I know . . . dolours*: not in Ar.

87. *Mumpsimus*: 'tisico' (consumptive) Ar. 2.

97. *state*: estate, income.

104. *prolong my life*: by affording hope, as in Ar. 2.

106. S.D. *a sticke in his hande*: G.'s addition, cf. III. i. 4.

P. 24, 1. *in his skinne*: substituted for the untranslatable play—'D. che è di Erostrato? (i.e. where is he?). C. Di E. sono libri, veste, denari,' &c.

4. *Finde him? . . . by the weeke, &c.*: i.e. board him, as Sim. Fish's *Supplicacyon for Beggars* (c. 1529), p. 3 'idell glotons to finde at home'. In Ar. 'D. . . che m'insegni E. (direct me to). C. A compito, o a distesa?' (*teach* you by the lesson, or as regular tutor). 'Dar da mangiare a compito' is used of board allowance.

15-16. *Casket . . . basket*: giving the assonance but not the 'swear-

word' of 'capestro . . . canestro' Ar. 2. The basket reappears, III. i. 1-2.

17. *Dukes Palace*: 'alla porta del Duca' Ar. 2 only, i. e. the Castello Vecchio, the great four-towered fortress adapted as a ducal residence by Pietro di Benvenuto in 1477 (E. G. Gardner's *Dukes and Poets in Ferrara*, p. 151 note), and now used for municipal purposes. The contemporary Duke (until 1505), complimented IV. viii. 36, was Ercole I. The play was produced at his son's Court (Alfonso I) 1509.

20 S.D. *commeth in agayne*: merely to show the continuity with Act ii.

ACT II: in sc. i, iii, iv the Italian prose and verse are both in use, in sc. ii the verse only. There is occasional slight abbreviation, insertion of English proverbial phrases, and adaptation of allusions.

2-3. *euery streete . . . by lane*: 'or per la piazza, or pel Cortil' Ar.

P. 25, 13-14. *Parat . . . crie knappe . . . knaue*: not in Ar. *Knap* (OE. *cnapa*, boy, knave) is given in *Dial. Dict.* as 'impostor', 'cheat', Yks., Notts. The proverb is not in Heywood. Cf. the refrain in *Roist. Doist.* III. iii. 80 'Good night Roger old knave, knave knap'.—So Philocrates exhorts his disguised servant Tyndarus, *Captivi*, II. i. 44-52.

19. *won the wager*: merely, carried our point, 'vinto il partito' Ar.

P. 26, 48-9. *books . . . tosse*: i. e. Polinesta. *Euph.* i. 241 l. 23 'I will to Athens ther to tosse my bookes'. 'Tossing-irons,' in Fletcher's *Woman's Prize*, ii. 5, are *turning-irons*, i. e. toasting-forks.

60-2. *when . . . of shame*: not in Ar.

69-70. *rode . . . to solace . . . the foorde*, &c.: in the Italian he rides out (drives, Ar. 2) by the Porta del Leone ('Porta degli Angeli' Ar. 2, the present N. gate) and crosses the Po, some three miles to N., with a definite mission beyond it—in Ar. 2 he meets the Sienese on S. bank. G. keeps the river and large towns, but deletes the minor topography. No St. Antony's gate is known at Ferrara, or in Stow's London.

71-2. *as . . . none of the wisest*: inserted by G. from the servant's later statement, l. 130, which is found in Ar.

P. 27, 79-80. *tremblyng voyce*: said, less well, of the Sienese, Ar. 2.

93. *Counte*: 'duca' Ar., where this imaginary embassy is rather returning from Naples with presents. G. also deletes the reference to the duchess: see *Introd.*, under *Date*.

103. *Customers*: 'questi pubblici Ladroni, che doganieri si chiamano' Ar. 2. Cf. Philogano's indignation in IV. iii. 15-24. Ariosto returns to their abuse in *Il Negromante*, iii. 4. The inconvenience and loss must have been heavy in a country of so many small states. They are not quite unrepresented in Latin comedy. In *Trinummus*, III. iii. 66-8 the absence of the seal on a forged letter is to be attributed to its opening by the 'portitores'; and in *Menaech.* I. ii. 5-9 the husband of a prying wife says 'Portitorem domum duxi'. Cf. also *Phormio*, I. ii. 100.

P. 28, 107-8. *head nor foote*: 'capo nè via' Ar. I, 'capo nè coda' Ar. 2.

116-17. *dublet and . . . hose*: 'spoliare a la camicia' Ar. I, 'fino a le brache' Ar. 2.

123. *ouer the stile*, &c.: not in Ar.; 'Ye would be over the stile ere

ye come at it,' Heywood's *Proverbes*, p. 97, ed. 1906. Cf. Pamphilus's impatience with Davus' long account, *Andria*, II. ii. 16-24 'Quorsumnam istuc?'.
 P. 29, 169. *by the yeere*: G.'s addition. Ar. 2 has 'Per dua milia ducati, e per tre milia Di sopraddotte', i. e. pin-money, to match Cleander's addition in i. 2.

P. 30, 185-6. *he that fisheth . . . cods heade*: not in Ar.

I S.D. *Paquetto & Petrucio*: G. adds the mute Petrucio because the Sienese's 'two or three men' of II. i. 71 ('con tre cavalli' Ar. 1) are all to lodge with Erostrato (II. i. 177-8), and have not yet found their quarters. At l. 16 below Ar. 1 has 'voi altri', Ar. 2 'e così anco tu'.

3. *at the ferrie*: the 'foorde' of II. i. 70, 'al ponte del Lagoscuro' Ar. 1. A railway-station on the S. bank preserves the name.

P. 31, 20. *Haccanea*: substituted for the non-reproducible 'Castanea' Ar. 1, 'castagna' Ar. 2, chestnut.

27. *house of Crisobolus*: so Ar. 2 ('un'altra volta' Ar. 1), in allusion to the earlier comedy, *La Cassaria*, iv. 7, where the impostor Trappola, caught by Crisobolo, feigns dumbness. Tortoli suggests that the two parts may have been played by the same actor.

P. 32, Sc. iii. 3. *with the side bonet*: coming full sail. See *N.E.D.* s. v. *bonnet*, 2. G. adds this metaphor for confident bearing: contrast 'to vale bonnet'.

5-6. *desirous of the dower*: 'per non dotare' Ar. Damon wants to save the dower he would have to make to a less wealthy son-in-law.

6. *gallant*: *Euph.* i. 199 l. 31 'this gallant gyrl'—of beauty; 'costumata' (finished) Ar. 1, 'bella' Ar. 2.

12. *with double ducke egges*: with double oo; 'de li suoi doppioni' Ar., an obscene joke connected with a play on 'purse'.

13. *lobcocke*: lubber (fr. *lob*, spider, *N.E.D.*). Again, *Roist. Doist.* III. iii. 18.

Sc. iv. 2-3. *the Maiors officers . . . market*: tipstaves or constables, the last to go home after the morning's public business is concluded—the Mayor's *caterers* would be the earliest: 'ogni *banchiere*, ogni *ufficial di camera* . . . *piazza*' Ar. 2.

7. *shotterell*: pike of the first year (Whitney); 'luccietto' Ar.

8. *spurlings*: or 'sparlings', smelts; for 'venti sparagi' Ar.

P. 33, 24. *In faith now let me alone*: 'Lascia lascia fare a me' Ar. — 'let me tackle him'.

26. *staunce*: the same as *stance* (It. *stanza*), position, or space, distance (Whitney).

31. *if you would haue had Pasiphilo*: i. e. if you had wanted P., changing 'se egli ha voglia di mangiar teco' Ar. 1. In fact P. is at Damon's.

P. 34, 61. *fulkers*: pawnbrokers, usurers; 'gli Ebrei' Ar.

74. *toye deuised*: G. omits 'da parte di questa giovane', i. e. Polinesta.

76. *a booke*: bible. Ar. 'carta', 'lettera', the Italian oath being taken by touch of the legal documents (Polidori).

P. 35, 85. *lieth on*: 'insta' Ar. Above, I. i. 110 (note).

87. *Roscus*, &c.: 'Rossorasto, o Arosto' Ar. 1, 'Arosto, o Rospo, o Grosco' Ar. 2.

98. *by me*: of me, as III. i. 22.

101. *That the Deuill*, &c.: Ar. 2 'Oh, che'. Again I. 152, and III. v. 35, v. vi. 1; *Bugg*. IV. ii. 91; also in W. W.'s *Menaechmi* (1595, 4^o), iii. 1 'That I would he . . . were hang'd' ('Qui illum Dii omnes perduint', &c.).

102-3. *diuers to please*: uncertain, 'fastidioso' Ar., in whom this speech and 'die for hunger', above, relate to Polinesta's married prospects, not to Pasiphilo.

108. *more than thus*: added with loss of effect. In Ar. the cough suddenly disproves his denial of it.

109. *murre*: catarrh; 'the pose, mur, and such like rheumes' is quoted fr. Holland's *Plutarch*, p. 685.

P. 36, 123. *gesse you that*: sparing us the explicitness of Ar. 1.

127. *more than you would thinke*: 'più ch'al Credo' Ar.

135. *hose*: trunk-hose, breeches. Cf. *Glasse of Gouvern.* iv. 5 'poore Skollers, who thinke a payre of cast hosen a greate rewarde'.

136. *a. &c.*: left, as in III. i. 10-11 and v. 26, to the actor's vituperative powers: not in Ar.

137. *loste on him*: better than Ar. 2 'he will lose a lot'.

142, 145. *Foule fall you*, &c.: 'Maltivenga . . . castello nomato Fusttiocciso' Ar. 1, 'Maltivenga . . . castel . . . Fossucio . . . nel territorio Di Tagliacozzo' Ar. 2. Cf. note on III. iii. 6 'Iohn of the Deane', and the insulting names reeled off by Sagaristio in *Persa*, IV. vi. 18-23.

P. 37. ACT III: the translation is marked by greater freedom throughout, especially in soliloquies and long speeches. The verse is used for sc. i to iv, 'I can't goe . . . yonker,' being the sole point peculiar to Ar. 1; and the prose for sc. v, though 'heart of stone' is from Ar. 2.

2-4. *basket . . . sticke*: continuing i. 4. In *Capt.* iv. 2 a Boy describes Ergasilus's ravages in Hegio's kitchen; but Plautus's cheekiest specimen is Paegnium in *Persa*, ii. 2 and 4, v. 2. Of his many cooks the best are in *Aulul.* ii. 4-8, *Merc.* iv. 4, and *Pseudol.* III. iii. 1-100; while in *Mil. Glor.* Cario and his knife are called in to deal with Pyrgopolinices.

4-5. *beateth the beares*: dancing bears led by a chain, 'scherzare con l'orso' Ar. 1. G. omits Crapino's tricks on 'porter, peasant, or Jew' (Ar. 1) because, says Schücking, Jews were rare in England between their banishment (1290) and return under Cromwell, and refers to Gascoigne's translation of 'Ebrei' by 'fulkers' in II. iv. 61. But 'fulkers' might still be Jews; and, had the latter been so rare, we should hardly have had either *The Jew of Malta* or *The Merchant of Venice*.

6. *slipstring*: truant, as Beau. and Flet. *A King and no King* II. ii. 75.

9-10. *halter sicke*: determined to be hung, a typical character in *Horestes*, pr. 1567. 1st ed.'s reading, 'halter sacke' (sack for hanging up), is the usual later form.

13. *horned beast*: joke on 'horns', slightly altering, I think, Ar.'s on 'frasca' and 'becco' (he-goat), and so below, l. 43, 'to catch Cornua.'

14-15. *vnloaden*: 'loden' occurs *Euph.* ii. 45 l. 31.

16. *ale*: substituted for Ar. 1 'bastonate', Ar. 2 'mazzate'.

18-19. *strike and say neuer a woorde*: in Ar. 'blaspheme inwardly and dare not outwardly'.

P. 38, 23. *what a rule*: i. e. what unruliness; cf. *Misog.* III. i. 205.

30. *vessell*: plural sense ('masserizie' Ar. 2) as Chaucer, *Monkes Tale*, 158 (of Nebuchadnezzar) 'The vessel of the temple he with him ladde'. Cf. Ballio's orders to his servants in *Pseudolus*, I. ii. 29-31.

31 S.D. *Exit Dalio*: 'followe me' seems to forbid Crapino's exit till end of scene.

38. *whether*: whither, Ar. 'dove'.

43-4. *he shall haue them*: this addition of G. gives a more general sense to 'horns', i. e. fool.

50. *poulters*: so *M. Bombie*, II. 3. Cf. 'Caters', 'roister'. Ariosto improves here on Latin comedy, where parasites cater for their rich friends (as Pasiphilo in V. iv. 14-15); cf. Plaut. *Capt.* III. i. 14, and Gnatho's description of his importance with the tradesmen in the market, Ter. *Eun.* II. ii. 24-8.

P. 39, 3. *primero*: a bluffing game, a favourite with Elizabeth, played with six cards of which the ace of spades was most important; 'bassetta o zara' Ar. 1. G. somewhat develops this soliloquy.

5. *his rest*: his stake; but, like Ar.'s 'il resto', of staking all he has left. This speech follows rather Ar. 2, but with developments.

12-13. *as many crosses . . . brethren*: for 'netto più che una bambola di specchio' Ar. 1, 'povero' Ar. 2.

P. 40, 6. *Iohn of the Deane*: i. e. of the vale; 'Ugo da la Siepe' Ar. 1. *The Grange* (granary) *ferme* is 'il Serraglio' Ar. 1, and the deed has been drawn by 'Lippo Malpensa', names intended ominously, as Herr Schücking remarks.

17. *for the nonce*: for the occasion, properly 'for then ones', as Chaucer.

19-20. *hangeth . . . on the wall*: the key, handed to Nevola in Ar. 1, is left in the lock Ar. 2.

25-6. *for to . . . death* and 28-9 *The lawes . . . wrongs* are G.'s additions.

P. 41, 29. *potestates*: suggested, as in IV. viii. 35, by It. *podestà*—'S'al podestà, s'al duca o a' secretarii' Ar. 2. In Bercher's *Nobylytye off Wymen*, 1559 (Pref.), Petriolo had 'a Palace of Potestate'. Cf. Chaucer, *Sumpnours Tale*, 309 'Whilom ther was an irous potestat'.

31. *preuayle me*: avail me, as Heywood's *Johan Johan*, 59 'Nought shulde prevayle me . . . she wolde be my mayster'.

38-41. *for we . . . rewards*: on nurses, substituted for Damon's wish (in Ar.) that he had kept no menservants.

43-P. 42, 63. *if thou hadst liued . . . by thèmselues*: 20 ll. unrepresented in Ar., save 48-9, 'O Polinesta . . . father': and the rest of the speech very freely translated. This moralizing passage, intended perhaps to redeem the lax tendency of the piece, is G.'s only serious addition; and is imitated by Lyly in *Euphues*, I. 243-4 (Ferardo and Lucilla), and in *M. Bombie*, I. iii. 164 sqq. (Prisius and Livia): see *colloq* below.

49-50. *to excuse . . . to condemne, &c.*: while I excuse . . . and con-

demn, &c. Cf. *Iocasta*, iii. 1 (ed. Haz. i. 307) 'To lose mine owne, I liste none other saue' (on the condition of losing my own).

57. *matche . . . consort*: find them society, not of marriage.

P. 42, 66. *collop*: slice, rasher; phrase repeated Lyly's *M. Bomb.* i. iii. 164 and i *Hen.* VI, v. iv. 18. Heywood's *Prov.* ed. 1906, p. 28, 'it is a deere collup That is cut out of th'owne flesh.'

2-3. *Casteling the iayler*: 'Paolin da Bibula' Ar. 2 has a different sense; 'Nomico da Perugia' Ar. 1.

3. *S. Antonies gate*: see note on II. i. 69-70 'rode', &c.; 'presso a San Francesco' Ar. 2.

P. 43, 18-19. *fine as the Crusadoe*, &c.: the Italian shows the coin (marked with a cross) to be meant—'egli d' oro finissimo, Di fango éramo noi altri, e di polvere' Ar. 2. *Crusadoe* in *Bugg.* i. iii. 59, v. iv. 14.

36. *strouen*: form not quoted.

38. *no than one at a clasp*: the Italian differs slightly—'Chi la torrà, potrà trovarle vergine | Creatura nel corpo, o maschio o femmina, | Se ben ella non è.' Cf. *Bugg.* IV. v. 13-14.

45. *stale*: bait.

P. 44, 49. *let the mariage*: hinder her marriage with Cleander, as shown by Ar. 1.

2. *stirre . . . keptst*: again, IV. iii. 15. Cf. 'The frozen snake . . . a stinging stur will keepe', *Mar-Martine*, st. 4.

17. *this other day*: 'questa mattina' Ar. 1, 'questa mane' Ar. 2; yet Damon, overhearing the quarrel, at once ('subito') calls Psiteria into the stable, where their interview is overheard by Pasifilo, who is napping there *after dinner*. Gascoigne's change makes the little slip worse.

P. 45, 35. *that the gunne powder*, &c.: see II. iv. 101 note, 'may you die a violent death.'

trotte: hag. Again v. ii. 41. Cf. *Taming*, I. ii. 80 'an old trot with ne'er a tooth in her head'.

ACT IV: uses both the prose and verse, and closely, in every scene, save the first and third, which are freer and show no conclusive trace of the prose form.

3. *shifte ouer . . . supposes*: prevent detection of our exchange, 'nascondere la fallacia' or 'fraude' Ar. E.'s speech considerably develops the original.

5. *controll*: rebuke. Lyly's *Pappe* (*Wks.* iii. 410 l. 6) 'canst not controll for learning, nor accuse for ill life'.

II. *the water gate*: in Ar. the 'harbour', outside the 'porta di San Paolo', i. e. the modern P. Reno near the church of S. Paolo. The Po di Volano, parting from the main stream some miles W. of Ferrara, skirts the city on the SW. and formed the natural mode of access to the sea. Hence Shakespeare, transferring the scene to Padua, makes it a port (*Taming*, I. i. 42). Pasiphilo's mission to the quay is from *Captivi*, III. i. 36-7. In Ariosto the servant sees a bark approaching, with Lizio and his master on board.

13. *to fuge*: 'Ho voltato subito le piante' Ar. 1, 'In dietro subito vengo' Ar. 2. Hawkins notes 'perhaps *took fuge*, took flight': but

N.E.D. regards *fuge* here as verb, 'flee,' and the same asyntactic infin. to express suddenness occurs in *Glasse of Govern.* v. 1, where Dick Drum relates his escape from arrest: 'that sawe I, and to go,' i.e. 'and—flight!'

P. 46, 19-20. *teache . . . sol fa*: i.e. to scream, as *Taming*, I. ii. 17 'I'll try how you can *sol fa*, and sing it'. Ar. 2 'darò una bastonata'.

P. 47, 21. *scare crowses with you*: disfigure you to a scarecrow. Ar. 2 'spezzi quel capo di scimia'.

I S.D. *the Inne keper*: see note on Dram. Pers.

10. *affaires*, &c.: in Ar. a pilgrimage to Loreto.

11-12. *from Rauenna . . . tide*: i.e. along the coast and up the Po di Volano, some 70 miles.

15. *serchers*: 'gabellieri' Ar., the 'Customers' of ii. 1.

16. *untrussed my male*: unpacked my trunk; *capcase*, 'forzier' Ar. Nash's Pref. to *Astrophel and Stella* 1591 'hange the lip like a Capcase halfe open'.

P. 48, 20. *fardings*: farthings, i.e. goods on which to levy such; 'robba da dazio' Ar.

22. *bobbe*: ridicule, jeer at, befool, as *Bugg*. I. ii. 120. Ar. 2 has 'e che i mercatanti vi assassinano'.

38. *know himselfe*: i.e. his right bearing.

42. *fewe nightes without teares*: this touch, and that of his blood dancing as he knocks at his son's door (not in G.), were added in Ar. 2. Ariosto probably remembered Menedemus in *Heautont.* i. 1, and perhaps young Charinus in *Mercator* I. 1.

P. 49, 72. *your Grandefathers soule*: 'tua madre' Ar. This point of bettering a knock at a door is from Latin comedy, e.g. the Parasite and the boy in *Bacchides*, IV. i. 6-10.

P. 50, 10. *much . . . maisters honesty*: 'Sufficiente famiglio, da fare onore ad ogni padrone!' Ar. 1.

14. *truer . . . aware of*: *A.Y.L.I.* II. iv. 58, one of many proverbial phrases added by G.

22-3. *the Aungell*: 'la Corona' Ar. 1, 'all' Angelo' Ar. 2, the latter being (says Barotti) a posting-house near the Porta di San Paolo.

27-9. *I am matched . . . while*: G.'s addition (2 ll.).

P. 51, 8. *occupie*: use, ply, or work, generally of manufactures or mechanical trades, e.g. *Euph.* ii. 32 l. 2 'The brasse y^t they occupy', i. 196 l. 12 'Beeche easier to be carued and occupied then . . . Boxe'. So 'a man of any occupation', a mechanic, *Jul. Caes.* I. ii. 269.

P. 52, 23. *iniurious*: insulting, as *Cor.* III. iii. 69.

31. *what*: why? as *Taming*, IV. i. 90, and often.

36. *good farwchion*: 'schidone' (spit) Ar.

37-9. *prating . . . twelue monethes*: G.'s characteristic addition. Cf. Lyly's *Midas*, I. ii. 89 'I would not be in your coats'.

38-9. *conney skins*: perquisites of the cook, who sold them to the pedlar. One of the Roxburgh Ballads (1640), iii. 184 'The Joviall Pedlar', represents him as wanting to buy cony-skins, and offering the contents of his pack in payment. Rabbits' fur is used for academic hoods.

40. *this Curre barke*: 'gracchiare questo uccellaccio' Ar. 1.

3. *falsehood of Ferrara*: 'a common saying' Hazlitt notes (vol. ii. 345), easily, and without instance. Some Italian cities had a proverbial repute, e.g. 'Genova la superba', 'cortesye of Siena'; but I do not find this of Ferrara. In Ar. Licio merely says that he 'doesn't like *this name Ferrara*, which quite accords with what they find'. The point is made clear by the remark, no doubt in allusion to this passage, of Cardinal Rangoni to the Ferrarese envoy after the Vatican performance — 'La vostra *fè rara*', to which Paolucci replied 'Molto bene, Monsignor, la fede rara è quella che è preclara et pretiosa' (cf. his letter to Alfonso in Campori, and Capelli (*Lettere di Lod. Ar.*, Doc. xvi). So in sc. 7, after the servant's brazen denial of Philogano, Licio says 'Did I not tell you we were in Ferrara? Eccovi la *fè* del vostro Dulippo . . . the city has infected him with its own evil'. This is not conclusive to a proverbial repute. G.'s insertion of 'falsehood' in both passages gives the sense, but turns what seems merely Ariosto's pun (made perhaps by others) into a proverb.

P. 53, 5-6. *these men are no Ferrareses*: only true of the Sieneſe, for Erostrato described his servants as 'all' Ferrarese (II. ii. 41, and so Ar.). Perceiving the oversight, Ariosto corrects 'questi' of the prose to 'costui' in the verse.

7. *newer a barrell better herring*, &c.: confused form of the proverb (Heywood, ed. 1906, p. 102) 'In neither barrel better herring', on which is quoted Bale's *Kynge Johan*, 'Lyke Lord, lyke chaplayne, neyther barrel better herynge.' Again in Gosson's *Schoole*, p. 32, ed. Arber.

23. *at the conuocations*: 'al circolo In vescovato' Ar. 2. Barotti (1741) says that public disputations, or meetings of Doctors, would alike be held in the bishop's palace, near the Cathedral; and that the public schools were not then held in one place, but some at S. Francesco, others at S. Domenico, and others at S. Crespino.

26. *giues me*: tells me, as in v. vi. 36. See *N.E.D.* s.v. *give*, 22. So *Glasse of Govern.* iii. 5.

30. *S.D. running about*: i.e. seeing them at a distance he has turned in confusion to make off.

P. 54, 17. *honorably cladde*: Ar. 2 adds 'tu pari un dottor', Ar. 1 has 'vestito di lungo'—evidently of academic dress.

24. *markes*: aims (in archery): 'm'avete preso *in cambio*' Ar.

35. *your hoste*: see note on *Dram. Pers.*

P. 55, 47. *cackabed*: coarse sense, see *N.E.D.* and Wedgwood's *Dict. Eng. Etymol.* s. v. *cack*. 'Rabbioso' Ar. 1, 'farnetico' Ar. 2.

costerd: head, properly an apple.

50. *pasſe not of*: care not for, as in Bercher's *Nobylytye off Wymen* (Roxb. Club) Pref. 'passethe for no more', and often. 'To pass' in this sense seems to mean 'stir for', 'be moved or affected by': but perhaps the negative with which it seems always associated became needed only when original unfavourable senses ('pass with indifference', 'tolerate') were obscured by later favourable ones ('sanction', 'give value to', 'excel').

6. *compacte*: compacted, confederated (Lat. *compacisci*). Again, l. 22, v. v. 128, and cf. 'packe' (pact, plot), l. 39 of this scene. *N. E. D.*

quotes *Meas. for Meas.* v. i. 242 'pernicious woman, Compact with her that's gone'. This speech and the next of the Ferrarese are somewhat freely rendered.

P. 56, 35. *potestates*: magistrates, see III. iii. 29 note.

36. *most iuste prince*: Ercole I, Duke of Ferrara 1471-1505, and father of Ariosto's immediate patrons, Cardinal Ippolito d'Este and Alfonso I.

40. *pardell*: bundle, suggesting a pun in 'packe'.

42-3. *foure thinges*: they are 'ragion prima, chi la sappia dire, favore e chi te la faccia' Ar. 1; in Ar. 2 'e terzio, Chi la [ragion] faccia; e favor poi'—no mention of bribing.

P. 57, 55. *neuer heard*, &c.: 'benchè qui non si usi' Ar.: the Ferrarese seems to mean that Cleander, a foreigner, may be trusted for legal tricks which would be beneath the honour of Ferrara.

62. *cautels*: artifices. Fr. *cautèle*, Roman legal term *cautela*, 'costumi' Ar. Ariosto's satire on lawyers finds some anticipation in the Advocati of the *Poenulus*, iii. 1, their slowness, professional independence, &c. Cf. III. ii. 10 'si nihil est litium, lites serunt': and for venal defence of an unjust cause, *Menaech.* IV. ii. 1-30.

64-6. *if I do not . . . waxe colde*: added by G. in allusion to the 'refreshers' or intermediate fees paid to counsel in the course of a suit.

71. *hold*: wager, as *Triall of Treasure* (Dods. iii. 272) 'I hold you a pound', also *Like Will To Like* (Ib. p. 317), *Taming*, III. ii. 85 'I hold you a penny'.

73. *their smothe looks*: 'che portano il collo torto' Ar. 1 ('capo' Ar. 2), of wilful inability to see straight, or pretence of not seeing the bribe placed in their hands.

P. 58. ACT V: throughout this Act both forms are in use, though the verse (somewhat abbreviated from the prose) the more frequently. Save in the third sc. G.'s developments are inconsiderable.

10-12. *and nourished . . . but him*: G.'s insertion, to prepare the reader for the discovery that he is Cleander's son.

Sc. ii. 1. *Two good newes*: 'Due buone novelle' Ar. 1.

P. 59, 10. *Go then a litle there*: 'Va costà un poco' Ar. 2.

24. *standes me vpon*: is incumbent on me.

28-9. *this night . . . doctor*: G.'s insertion, referring to Cleander's invitation of i. 2, which must be taken of the evening meal since II. iv. 4 shows he was not expected at the midday one.

P. 60, 41. *trotte*: see III. v. 35.

44. *sowre soppes . . . sweete meates*: of penalty for self-indulgence in Heywood's *Prov.* ed. 1906, p. 19 'Sweete meate will have sowre sawce'; 'faranno de' peccati lor durissima penitenzia' Ar. Throughout G. is ready to substitute some racy English proverbial or alliterative phrase, e.g. 42-3 'broker of all this bargayne' for 'consapevole ed adiutrice'.

47. *supra visour*, &c.: so Hegio to Ergasilus, *Capt.* IV. ii. 115 'Tu intus cura, quod opu' st. | Sume, posce, prome quidvis: te facio cellarium'.

48. *studied this seuennight*: in Ar. 'm'avessi fatto giudice de' savi', i.e.

chief municipal magistrate of Ferrara, a title borne by Ariosto's father (Polidori); equivalent to the Gonfaloniero in other cities (Barotti).

Sc. iii. The first half of E.'s soliloquy is translated with much freedom, and addition (as in i. 3, iii. 2) of the peculiar and tasteless alliteration of the time, e.g. 'which bounce . . . heuy heart', 'careful carkase . . . desperation', 'pit of perdition', 'crooked claws', 'sorowful successe', are quite unrepresented in Ar.; while 'pratica' becomes 'drifts & deuises', and 'laccio' 'ruinous ropes'. With E.'s despair, here and iv. 1, compare Tyndarus (*Capt.* iii. 3) at the prospect of being unmasked by Aristophontes.

4. *bounce*: of explosive noise. *N.E.D.* quotes Huloet, 1552, 'Bouncen or cracke, *crepo*.' Cf *Iocasta*, v. 3 'our brests With bouncing blowes be all be-battered'.

5-6. *dispersed* . . . *Louers*: Ar. merely 'if scattered over many years would have sufficed to make a man's life wretched'.

9-10. *reseruing the wind*, &c.: with *conuey*—perhaps reminiscent of Charmides' safe voyage in Plaut. *Trinummus*, iv. 1.

12. *worst time that may be*: the following eight lines freely developed.

15. *lingred*: deferred, see *N.E.D.*

P. 61, 22. *successe*: sequel, result; as Lyly's *Midas*, III. i. 1 'as vnaduised in thy wish, as in thy successe vnfortunat.' Frequent in Mabbes's translation (1640) of Cervantes' *Novelas Exemplares*.

22-3. *What shall I do?* E.'s perplexity and resolve to risk confession are exactly reproduced from Parmeno's in face of Chaerea's danger indoors—'dicam hercle, etsi mihi magnum malum Scio paratum; sed necesse est, huic ut subveniam' (*Eunuchus*, v. iv. 46-7).

38. *wondring* . . . *Owle*: G.'s addition.

1. *Yea dresse them*, &c.: to Dalio off the stage, as he enters—the frequent trick of Latin comedy, e.g. *Menaech.* i. 2, and of *Buggbears*.

6. *Capon*: more credible here than Ar.'s 'li tordi', though G. forgets to change 'them' l. 10, and omits to say they were on *the same* spit.

7. *woulde haue*: should have, as *should*, l. 9, for *would*.

12. *or rawe*: 'o mal cotti' Ar. I, 'e dispiacevoli' Ar. 2.

P. 62, 15. *caphers* . . . *sauce*: added to Ar.'s 'melarance ed ulive' (Schücking).

17. S. D. *Er. exit [ento his house]*: where he confesses to the old men (v. 5 end; cf. Pasiph. in v. vii. 7 sqq.).

20. *hammers in his head*, &c.: 'ha tanto martello, che si crepa' Ar., of preoccupation and beating out a scheme. So *M. Bombie*, II. i. 59 'my head is full of hammers'.

24. *cornerd cappe*: Ar. 2 'porremoli Il cimier delle corna *omnino in capite*'; instead of which legal head-dress G. makes the English college-cap the vehicle of the joke on horns (cf. iii. 4 'lacke no *corne* in a deare yere'). The Italian legal wear would be the 'berretta lunga' of i. 1, a black cap of cubic shape.

P. 63, 11. *if you . . . death for it*: G.'s addition; *finde me contrarie* again, v. vi. 8.

19. *knaue, but no villein*: in Ar. 2 Cleander has called him 'perfido, ghiotto, ribaldo', and P. confesses to gluttony.

your seruaunt: only in a polite sense, 'servitore ed amico ottimo' Ar. 2, which allows a play in Cleander's answer; though in I. iii. 52, 'I would I were his man,' P. almost asserts an explicit dependence.

23-4. *softe . . . elder*: P.'s retort is merely 'pianamente' Ar. 1, 'sempre vi ho auto in riverenza' Ar. 2.

I præ, sequar, frequent in Latin comedy, occurs *M. Bomb.* II. iv. 20, *Endim.* III. iii. 156.

38. *meete with you*: be even with you. Cf. *Misog.* II. ii. 20 'ile come mete with the loute' (see note).

41. *call me cut*: ('mutami nome' Ar. 1) = 'call me horse', disparage me as you like. See on *Bugg.* v. ii. 79.

P. 65, 79. *once*: 'enough that'—'una volta' Ar. 1 = finalmente (Tommaseo and Bellini): cf. *Bugg.* v. vi. 39 note.

88. *What . . . hast thou to doe?* what business is it of yours? as *Taming.* I. ii. 226, III. ii. 210.

100. *falshood of Ferara*: as above, IV. vi. 3 note, omitting Ar.'s further pun on 'Bari'.

P. 66, 123-4. *house*, &c.: 'la casata (family-name) mia si chiamava della Spiaggia' Ar. 1.

128. *compact*: compacted, plotted, as in IV. viii. 6: cf. 'beguile you of your seruaunt', 101-2.

130. *eighteen yeares since*: so Ar. 1, 'venti anni' Ar. 2: cf. above, I. ii. 54 'within twentie yeares'.

132. *mould*: corruption of 'mole' wart, as 'mole' (the creature) is of *mould-warpe*, earth-thrower.

140-1. *become mine aduersarie*: i. e. he will try to shield his son.

P. 67, 145. *the dore*: i. e. of feigned Erostrato's house, cf. v. iii. 39 and *Pasiphilo* v. vi. 37-8.

1. *kallat*: callett or callot, the same as 'drabbe' l. 6. For 'that', to express a wish, cf. II. iv. 101 and *Bugg.* IV. ii. 91. With Damon's roughness cf. *Eucio's* to old *Staphyla*, *Aulularia* i. 1 and 2.

2-3. *howe could P. know*: P. has been talking to others, who have since commiserated with Damon.

8. *finde me contrarie*: as v. v. 11.

P. 68, 25. *was the firste*: mere conjecture, 'sarà stato' Ar. In III. iv. 49, v. iv. 25 *Pas.* decided not to tell Cleander.

35. *examine hir againe*: 'lui ancora' (*him* too) Ar. 1, 'lo' Ar. 2.

36. *giueth me*: tells me; as in IV. vi. 26.

38. *leape*: see *Bugg.* v. iv. 22 note.

39 S.D. *the towne*: i. e. one of the stage-houses representing it, viz. Erostrato's, corrected to *house* in first ed. 'Faults escaped'.

3. *firste . . . bring . . . newes*: a recognized claim to a bounty. Cf. *Tomasine* and *Phillida* in *Bugg.* v. 8, and *Ergasilus* in *Captivi*, IV. i. 12 'Coniiciam in collum pallium, primo ex me hanc rem ut audiat: Speroque me, ob hunc nuntium, æternum adepturum cibum'.

5. *loke where he is*: this failure of characters to see each other at first entrance is familiar in Latin comedy, e. g. *Eunuch.* iii. 5, v. 6. Cf. *Buggbears*.

P. 70, 1 S.D. *Pasiphilo* and feigned Erostrato (now Carino) are also present, as also *Philogano* in sc. ix, though unmentioned because

mute—the regular use, e.g. Ter. *Eun.* iii. 2 where Chærea disguised and the Ethiopian are also present: but see Polinesta in sc. x.

3. *take . . . well in worthe*: in good part, *en gré* (favour), 'in gree' ME. and *Bugg*, concluding chorus. *The Cent. Dict.* quotes 'take it in good worth' from Latimer's 3rd Sermon, 1549.

14-15. *not . . . a leafe*, &c.: Polidori claims Filogono's pious remark as an Italian proverb.

19-20. *Carino take . . . home*: addressed to his new-found son (v. v. 96), but Pasiphilo's intervention may be supposed to arrest their going, as well as that of the fathers.

P. 71, 4-5. *I finde now contrary*: disabused, presumably, by his son; though in fact the latter was merely told that Dulipo had 'made sport with master doctor' (III. i. 60), and neither Cleander nor his son has seen Dulipo since.

14 S.D. *Here they come all together*: i.e. to those already on the stage enter Damon, the true Erostrato, and Polinesta, inserted in the following list, though mute, because in Ar. Damon verbally presents her with 'E questa è vostra nuora', which G. omits. Nevola, as the Italian shows, enters only at the end.

P. 72, 18. *quite*: quit.

36. *of the childe*: reversing Ar., who makes Filogono speechless with joy.

P. 73, 47. *a suppositorie*: medical remedy, applied as suggested Ar. I. Cf. Fletcher's *Loyal Subject*, I. iii. 251 'I see your lordship's bound; take a suppository': in Ar. 2 he is told to fasten the fetters on himself, and in Ar. the speech is given to Pasifilo.

49. *shewe some token*: see end of *Bugg*. (note).

THE BUGGBEARS

P. 85. DR. PERS.

2. *Formosus . . . secretly married*: see I. ii. 47-8, 105; II. iii. 107-8, notes.

3. *Biondello*: joker in *Dec.* ix. 8, 'medico' in Aretino's comedy, *Lo Ipocrito* (1542), and borrowed by Shakespeare in *Taming*.

4. *Trappola . . . acquaintance*, &c.: see IV. i. 15-17 'a merchant straungers Seruaunt', &c. The name (It. *trappola*, trap, snare) is borrowed from the 'Trappola, barro' (cheat, rogue) of Ariosto's *La Cassaria*.

6. *Brancauius*: in Grazzini's *Cene*, i. 9 is a 'Brancazio Malaspini', which the Italian editor pronounces a 'corruption of Pancrazio'.

12. *Piccinino*: the name of a series of great *condottieri*. Niccolò Piccinino, prominent in the wars between Milan and Venice, died 1445, leaving two soldier sons, Francesco and Jacopo, the latter of whom was recognized as the first general of Italy. His imprisonment and murder with his son by Ferrand King of Naples in 1465 (Machiavelli, bk. vii. c. 2), formed the subject of a Latin tragedy by Laudivio da Vezzano (Ward's *Eng. Dr. Lit.* i. 169, D'Ancona, ii. 18-19).

13. *Iphigenia*: 'Effiginia A Tragedye showen on the Innosentes daie at night by the Children of powles' 1572 (*Rev. Accts.* ed. A. Feuillerat, p. 145) is too late: Jeffere takes the name from *Dec.* v. 1.

14. *Catella*: the name of the character in Bandello's novel xxxvi, *Apollonius and Silla* (1554), who corresponds to Olivia in *Twelfth Night*. Bandello's Catella is a close reproduction of the Isabella of *Gl'Ingannati*, her scorn of Flamminio's suit, and her fruitless love for the supposed page (Lelia) who comes as his messenger. (See *Variorum Twelfth Night*, Preface, pp. xv, xx.) Isabella's servant in the play is called Pasquella: in the novel no name is allotted her. Our English author must have known the latter in the Italian, for Riche's adaptation did not appear till 1581.

19. *Rosimunda*: Giov. Rucellai of Florence wrote a tragedy in verse entitled *Rosmunda*, of which the earliest known edition was published at Siena, 1525, 8vo. With our heroine's absence from the scene, compare that of Phanium in Terence's *Phormio*, and of Laura in Cecchi's *L'Ammalata*. See Essay, pp. xxxix-xl.

P. 86. *Scena 1^a*. The dialogue slightly amplified from *La Spiritata*, I. i, save that Amedeus goes to consult his neighbour Cantalupo, while Giovanguilberto goes to Fra Buonaventura at Santa Croce, and that Biondello's closing soliloquy, ll. 69-81, is added.

3. *had . . . hercules*: 'd'aver meco Orlando,' Grazzini.

11. *cânell*: for a hulking fellow, *Tro. and Cr.* II. i. 58 'Do rudenes, do Camell, do, do' (*N.E.D.*). Again, I. iii. 95.

parsonage: person. Lyly's *Euphues*, II. 119 l. 8 'all woemenne are not allured with personage'.

12. *beare a standerd*: 'io crederei che tu fussi andato contro all' Artiglieria,' Grazzini. Cf. *Euph.* I. 247 l. 6 'standerd bearer in Venus campe', of one *specially* amorous.

17. *riddockes*: robin redbreasts, slang for gold pieces. 'Ruddake,' *Misog.* II. iv. 187.

P. 87, 27. *roringe fitte*: spell of roaring.

32. *old*: excessive.

41. *astronomer*: astrologer; 'negromante,' Grazzini.

P. 88, 50. *deffend*: forbid, prevent.

54. *capons barne*: chicken; *barne* occurs *Wint. Tale*, III. iii. 70.

58. *lese*: willing. 'Lefe or loth,' III. iii. 121.

63. *next howse*, &c.: in *La Spir.* Giulio, while really taking up his quarters next door, pretends he has gone to stop with a friend on the other side of Arno.

70. *flea in his eare*: earliest in *N.E.D.* 'c. 1430'; Heywood's *Proverbs* 1546, ed. 1906, p. 35.

farewell gentell gefferye: used in Heywood (p. 36) by one who makes another look foolish—'Now here is the dore and there is the way: And so, (quoth hee), farewell gentle Geffray. Thus parted I from him, being much dismayde.'

71. *hathe his arrand wth him*: i. e. has got what he wanted; ironically of a misfortune, as if sought: so IV. v. 6, of Rosamund with child, 'he sayd she had her errand, that she was not beguild': III. iii. 144 'They are sped . . . of their errand'—'sped' ironical, as here and *Taming*, v. ii. 186.

72. *toies*: whims; 'if the toy take him to close with thee,' &c., Lyly's *Pappe* (*Works*, iii. 400 l. 33).

74. *hawson*: conjure. *N. E. D.* gives *halsen*, adjure, quoting *Prior-esses Tale*, 193.

77. *goldinges*: properly a kind of apple.

P. 89, *Sceane 2^a*: expanded from *La Spir.* i. 3 with some changes, e.g. Albizo, the original of Trappola, being 'scolare, amico grandissimo di Giulio' (Formosus) in *La Spir.* iv. 2, our 1-17 are there unrepresented (cf. Plaut. *Asinaria*, II. ii. 30-42); and the English author (65-112) omits the pretended possession of Maddalena and dilates on the coarser details of the story—the heroine's pregnancy is not a feature of the Italian.

2. *franion*: comrade, as 146 and III. i. 54 (of Amedeus) 'one of old Carons franions', and often in early drama, e.g. *Dam. and Pith.* (Dods. iv. 60).

3-4. *didst lie . . . beggars?* allusion not traceable in *La Cassaria*, where there is abusive chaff between Trappola and Volpino, II. ii, as often in Latin comedy.

5. *coapesmate*: partner, confederate; again *Misog.* II. iv. 120, and Harvey's *Works*, ed. Grosart, ii. 131 'such madd Copesmates', i. e. Lyly and Nash.

7. *iavells*: rascals; early fourteenth century and Spenser, *M. Hubberd*, 309. *N. E. D.* Cf. *Apius and Virg.* (Dods. iv. 150) 'And now for all my jaunting made a javel'.

12. *on*: i. e. one. So 16, 33, 42, II. i. 31, &c.; but *one* 34, 64 (cf. *alone* l. 103, *alon* l. 139). The labializing pronunciation (wun) was not yet general: 'it does not appear to be older in literature than about A.D. 1500' (Skeat). Cf. *Two Gent.* II. i. 1-2 'Not mine; my Gloues are on.' *Sp.* 'Why then this may be yours: for this is but one.'

14. *clawe thine ellbowe*: a synonym for complaisance; Barclay's *Shyp of Follys*, ii. 29 'He loueth to be flattered and clawed by the sleue' (Dial. Dict.): and so *Nature*, i. iii. 28 'What clawest thoue myne elbowe pratlinge merchaunt? walke'.

15-17. *three son burnde . . . vnpared*: parodying the absurd recipes for charms, cures, love-philtres, &c., in books of magic. Cf. III. iii, notes.

15. *vrchines wolles*: hedgehogs' wool!

17. *lett these grettings go*: so Libanus after similar chaff, *Asinaria*, II. ii. 41 'Verbivellationem fieri compendi volo'.

P. 90, 30. *brancatio*: for rhyme's sake, as 'Nostradamo' for 'Nostradamus', IV. ii. 14: but also interior, 'Brancatioes brother', IV. iii. 25. Cf. note Dram. Pers.

32. *beyonde the moone*: of excess, as often, e.g. *Welth and Helth* (1557), l. 21 'ye prayse your selfe aboue the moone'.

35. *here nurse*: i. e. Tomasine. The Italian adds to the nurse 'un medico domestico di casa', who later teaches Maddalena how to feign diabolical possession.

44. *a brother*, &c.: i. e. Donatus, as below, v. i and iii.

P. 91, 48. *marred*: I retain the MS. reading, which suggests a pun.

52. *three thowsand crownes*: 'tremila scudi contanti,' Grazzini.

55-6. *stocke . . . ferme*: 'un podere, e forse dugento scudi,' Grazzini. Cf. *Two Gent.* III. i. 307 'a stock with a wench', capital sum, dowry.

With some inappropriateness the English author calls her v. vii. 90 'Rosimunda di Medici'. Grazzini had dedicated his comedy to a member of that wealthy family named Raffaello.

61. *pinchefiste*: close-fisted, not open-handed. The pleonasm, *old vecchio*, perhaps assumes the unfamiliarity of the Italian type: again l. 79.

70. *old morell*: OF. *morel*, *moreau*, dark-coloured; as name of a horse in the popular poem *The Wife lapped in Morels skin*, c. 1550-60. 'Thou woreton (worm-eaten) morell', of old Madge, *Misog.* IV. i. 36.

P. 92, 75. *speake hudell*: i. e. confusedly, as result of shivering: of many speaking at once in Coverdale, 1564 (*N.E.D.*). Cf. 'to Joy huddell', v. ix. 48.

77. *atide*: awhile, or perhaps 'in time'.

84. *he cannot mary towo*: 'non potendo la fanciulla aver due mariti,' *La Spir.* See Essay, pp. lxviii-lxxi.

99. *māmes*: madams. Rosimunda's mother and the proposed withdrawal 'to the farme' are borrowed from Grazzini's mention here of Giulio's mother as absent 'in villa'.

exigent: urgent, OF. *exigent*: earliest in *N.E.D.* 1670.

P. 93, 103. *Thates alone*: i. e. matchless, cf. l. 139 and *Two Gent.* II. iv. 167 'She is alone'.

108. *stale*: favourable sense, 'ripe,' as *Like Will to Like* (Hazlitt's *Dodsley*, iii. 330) 'noppo good ale As clear as crystal pure and stale'.

120. *bob*: cf. 'bob vs like asses', *Moth. Bombie*, II. i. 100, and *Supp.* IV. iii. 22.

124. *pull an old howse*, &c.: the metaphor occurs in the prose *Patient Grisel* 1619 (but of c. 1590), Percy Soc. *E. E. Poetry*, No. 18, p. 23. Cf. 'tirerete la rovina adosso', Florio's *Second Frutes*, 1591, p. 173.

P. 94, 130. *at the next howse*: in *La Spir.* he pretends to move 'di là d'Arno'.

132. *gate in by lowe*: sixteenth-century form of 'below'. In IV. i. 22, and in both places of the Italian, the window is in the roof.

133. *cockelofte*: 'sala, dove si fa il pane,' *La Spir.*

134. *shaked Iron chaynes*: the Englishman's addition.

139. *alon*: see note on l. 103: cf. *Apilus and Virg.* 'that was sport, yea and sport alone'.

154. *set a face*: made a show.

157-8. *couñyng . . . eat a conyes tayle*: the pun justified by a ME. variant. Skeat s. v. *cony* quotes Wright's *Vocab.* i. 188 'Hic cuniculus, a *conyng*'. The phrase seems parallel to 'putting salt on a bird's tale': sense of 'gull', 'dupe', is later.

P. 95, *Scena 3^a*: Grabau indicates the original in *Gl'Ingannati*, i. 4, where old Gherardo exults over the prospect of marrying Lelia and is mocked by his servant Spela as feverish or mad. (See also Essay, p. lxx.) Our text keeps pretty close to the Italian, where are found the needy relatives, Calandrino, 'Omnia vincit amor', furs making him like a sheep, the order for civet, &c., and some short rhymed lines near the close: but Clementia, Lelia's nurse, shares in the dialogue, and Squartacantino's closing soliloquy begins the Italian sc. 5.

1. *Do so Amedeus*: spoken back as he enters—the close of the conference intended I. i. 44. See Essay, p. xlvi (2).

2. *him*: the confessor, to whom Amedeus goes immediately, cf. III. ii. 14.

8. *horne wood*: horn mad, properly of infuriated cattle.

12. *Saint Cornelius badge*: the centurion of Cæsarea (Acts x. 1) affords a pun on ‘horns’ not in the Italian. Cf. ‘Corne wayle’ III. i. 10, 24 (note).

12–15. *ah caytife . . . match wth her*: not in the Ital.

16–17. *I never . . . better disposed*: not in the Ital. here, but suggested by a similar remark of Gherardo to Virginio in i. 1.

disposed: amatory sense, as *L. L. L.* II. 250 ‘Boyet is disposed’, where Dyce quotes Peele’s *Edward I* (*Works*, ed. Dyce, p. 391) ‘*Q. Elin.* I pray, let go; ye are dispos’d, I think. *Longsh.* Ay, madam; very well’.

20. *nought for you*: bad, unwholesome, as ‘a naughty night to swim in’, *K. Lear*, III. iv. 116. Cf. *Curculio*, I. i. 17 ‘Caruitne febris te heri, vel nudius tertius?’

P. 96, 24. *Calandrino*: the unfortunate blockhead of the *Decamerone*, viii. 3. 6, ix. 3. 5. ‘Calandrini o Grassi legnajoli’ are alluded to in Grazzini’s *Cene*, ii. 6. ‘Calandro’ is befooled in Bibbiena’s comedy *La Calandria*.

25. *a dwelfe*: madly, mistakenly; obs. adv. (here perhaps of local or mistaken form) from OE. *dwela*, error, heresy, madness; see *N. E. D.* s. v. *dwale*. Under *adwole* it quotes *Owl & Night*. 1775 ‘demth adwole’.

27. *Amor vincit omnia*: ‘Omnia vincit amor; et nos cedamus amori’, Virg. *Ecl.* x. 69.

28–30. *God sende . . . this maryage*: not in the Ital.

31. *currant*: sound, sterling, here of health. *N. E. D.* quotes *Euph.* i. 219 l. 14 ‘Though others seeme counterfaite in their deedes, yet . . . Euphues will bee alwayes curraunt in his dealinges’.

37. *the hastinges*: not in the Italian; properly of fruits or vegetables which mature early; of persons in a hurry, Heywood’s *Proverbes* 1546 (ed. 1906, p. 42) ‘approue you to be none of the hastingis’. *N. E. D.* Also in *Misogonus*, I. iv. 9.

44. *kepe an old stoore*: make a fine stir; cf. 94, II. i. 32. *Misog.* II. iv. 291.

44–8. *I wold kepe . . . you wotte*: not in the Ital.

P. 97, 47. *stroot*: swagger. *Misog.* I. ii. 46 ‘get (jett) stroute and stare’.

48. *twene starring & starke blinde*: the first of having to look hard. Cf. Heywood’s *Proverbes* 1546 (1906, p. 82), and *Euph.* i. 189 l. 35 ‘the greate difference betweene staring and starke blinde’. In Gascoigne’s epistle ‘To the Reuerend Diuines’, prefixed to his *Posies* 1575, occurs sig. ¶¶¶ ‘being indeede starke staring blind’.

56–9. *Oh what . . . rosymonda*: not in the Ital.

59. *Crusado*: a Portuguese coin, ‘marked with a cross’; originally of gold, later also of silver. Harrison’s *Descrip. of England*, II. xxv ‘Of forren coines we haue . . . ducats . . . crusadoes’, &c. (*N. E. D.*).

Cf. v. iv. 14 'the money by this | into ducates and Crusadoes very nere transformed is': also *Supp.* III. iv. 19.

60-6. *to by this gear . . . I will synge*: not in the Ital. 67-82 are suggested by ten similar short lines in the Ital., though only the first four attempt translation; the Ital. has no hint of singing, and the commission to buy civet follows, not precedes, them.

65. *gobbett*: portion, lump.

72. *twichild*: one in second childhood; Davies's *Scourge of Folly*, p. 218 'grow twychild' (*Cent. Dict.*).

P. 98, 76. *dogbolt*: term of contempt, quoted as of 1465. Cf. Lyly's *Campaspe*, I. ii. 8 'Manes that dogbolt'.

85. *be so sped*: be matched with Rosimunda; not in the Ital., but the rest of 83-95 is fairly close.

86. *gaudès and gamboldes*: pranks and gambols. Cf. *Taming*, Ind. ii. 140.

88. *slicked*: sleeked, smoothed, smeared. Cf. *Euph.* i. 254 l. 33 'the sleeking of their faces', and *Comus*, 882; *Taming*, IV. i. 93 'sleekly'.

89. *marquisotted*: Neumann and Baretti's *Spanish Dict.* gives *marquisa* and *marquida* as vulgar terms for a prostitute.

93. *iettetthe*: struts. Heywood's *Play of the Wether*, 883 'get the stretes'. *Misog.* I. ii. 46, II. iv. 39. *Maydes Metamorph.* (1600) III. ii. I 'Ioculo, whither iettetst thou?'

95. *cānell*: cf. I. i. II.

feate: neat: of clothes, *Tempest*, II. i. 273.

96-8. not in Italian.

97-8. *diadogmatriton . . . pylgrim salve*: the latter an ointment of swine's grease and isinglass, and in 1670 a euphemism for 'ordure' (*N.E.D.*); 'a lump of Pilgrims salve' is coupled with 'a glyster-pipe' in Percy's *Reliques*, 2nd series, Bk. III. xiv 'The sale of rebellious household stuff', an anti-Puritan ballad of Restoration times. *Diadogmatriton*, perhaps burlesque for poison given to an old dog, or (?) for 'saying his prayers'.

ACT II. *Scena 1^a. Piccinino*: almost translated from the soliloquy of Guagniele in *La Spir.* ii. 2. Cf. the soliloquies on a servant's lot of Strobilus (*Aulul.* iv. 1) and Messenio (*Menæchmi*, v. 6). In *Hecyra*, v. iii. 16-17 Parmeno grumbles at having spent the whole day running to and fro.

2. *cast*: example, case. *M. Bombie*, v. iii. 396 'shew a cast of your office'.

3. *winters*, &c.: fires mentioned IV. ii. 18, 22, v. vii. 56. Cf. I. ii. 74-5.

16. *parson*: person, myself. Cf. 'parsonage' I. i. 3.

P. 99, 19. *ndertide*: of the midday siesta—in the Ital. 'nè anche la state in su la sferza del caldo non gli farei venirmi dietro correndo alla staffa'. So, too, Spenser's *Fa. Qu.* III. viii. 13 'He, coming home at undertime', where stanza 2 has told us 'all the day before the sunny rayes | He us'd to slug, or sleepe in slothful shade'. The time would vary, in England at least, with that of the midday meal. In the AS. translation of the Gospels, c. 1000 (*Matt.* xx. 3—parable of the Labourers)

ymbe undern-tid is used for 'about the third hour'; and so Malory's *Morte Darthur*, xx. 12 'on the morn at undorne Sir Arthur was ready in the field'. In Chaucer's *Clerkes Tale*, E. 260 'the tyme of vndern' is fixed for the marquis's wedding, i. e. 10.0-11.0 a.m.

29. *beyond Arno*: 'nella via de' Servi,' Grazzini—no Rondeletio (1.30) mentioned.

31. *dup*: open, contraction for 'do up', *N. E. D.* quoting Edwardes's *Dam. and Pithias*, c. 1564 (Dodsl. iv. 69) 'Will they not dup the gate to-day?' and *Hamlet*, iv. v. 53 'And dupp'd the chamber-door; | Let in the maid', &c. (See Essay, p. xlviii (6).)

[*Scena 2^a. Biondello. Trappola*]: this mutilated scene corresponds to *La Spiritata*, ii. 3, where Albizo and Trafela, issuing from Amerigo (Camillus)'s house, discuss Albizo's disguise and the proposed hoax. I translate the Italian as the safest guide to what is lost.

'Albizo. This robe doesn't suit overwell with this headgear.

Trafela. Why, you look quite beautiful.

Alb. If they knew me at all, I shouldn't say so.

Tra. Don't grumble: a dress like this has a dignity of its own, let alone the hood.

Alb. Pray heaven it may! anyway you'll be there to hear, Trafela.

Tra. I know you'll play the part to perfection.

Alb. But where are we to find them?

Tra. I wonder there isn't one of them at least hereabouts.

Alb. Keep a look out, you: I don't know any of them.

Tra. If we wait here, we shall see one of them coming any minute.

Alb. Are the fellows really such dolts and blockheads as Amerigo and Giulio say?

Tra. Yes, and twice as bad.

Alb. Then the thing's done: we run no risk. But how shall we make a Pisa scholar believe us? the man used to be well-read, and well-spoken.

Tra. Like other folk he has his craze: just now he has taken up a belief in sorcery and witches, in spirits and incantations—you may say his judgement is gone.

Alb. Especially when three or four people agree in insisting that, be he who he may, he's in a mess. Folk are taken in in a way to astonish one.

Tra. Haven't I seen proof of it in the matter of Maddalena?

Alb. All the better.—But here's not a soul coming.

Tra. Why not take a short turn from S. Maria de' Fiori as far as the Servi, and back? likely enough we shall meet one of them.

Alb. By all means; and put in a little practice meantime.'

P. 100, 9. *Thone*: i. e. The one, but Grabau may be right in reading 'Thoue'.

Scena 3^a. T[omasine, Formosus]: 82-130 derived loosely from Ter. *Andria*, i. v. 30-63, and 130-6 from iv. ii. 13-18, in both of which Pamphilus protests to Mysis his fidelity to her mistress, who in the earlier is not aware of the match proposed. Grabau notes also that Tomasine has a soliloquy before l. 65; and probably this portion of the scene is suggested by *La Spiritata*, iv. 1, where dialogue between

the Nurse and Lucia is followed by a soliloquy of the Nurse, just as in *La Spir.* v. 9 we have the germ of our v. 8. I translate the Italian, as guide to 1-35 (see especially our 6-8), omitting thirteen following lines about Maddalena's feigned possession, which seem replaced (35-65) by an account of Rosimunda's jealous fears (in the Italian no other match is contemplated for Giulio), though l. 63 recalls the phrase 'Ma che cosa è che non faccia una fanciulla innamorata!'

'ACTO QUARTO. SCENA I. BALIA, LUCIA.

Nurse. And if he comes back in the middle, tell him I'm gone out by the spirit's orders, and shall be in directly.

Luc. And suppose he asks me what the spirit wants?

Nur. Tell him you don't know, and leave me to invent all that.

Luc. Oh, this spirit! this spirit! what are you hoaxing him into with this spirit of yours?

Nur. Now look here! you hold your tongue and mind your own business, d'ye hear? You're a little feather-brain! what call have you to bother, except to do as you're bid?

Luc. Oh, very well! I only like a little talk.

Nur. [*oracularly*]. I tell you, mischief always comes o' mischief; and contrariwise, if a thing's good, everyone's glad of it and knows about it.

Luc. At that rate, Nurse, you're to have all the being glad and the knowing, and I'm to be left with hands empty.

Nur. You've just hit it! I know what I'm talking about.

Luc. Remember one hand washes the other, and both the face: but I'm used for any rubbishing work.

Nur. Keep a good temper, my girl! if things go right, as I expect, you'll get your reward: but now shut the door; go upstairs and tidy up a bit: then watch and see that the stewpot boils, so as we can make that jelly.

Luc. All right: I'm going.

Nur. My word! in this world one never gets a minute's rest or quiet. I suppose I'll never live long enough to be my own mistress; still, if we're lucky enough to bring our scheme off, I may expect something tidy, for Giulio's promised to buy me a cottage for life, and Maddalena's willing to add as much again to my little savings, to get me quarters in some good fat almshouse: and so there may come a time when I'll be independent, that's to say when I shan't live with other folk. How I am worked to death with this poor child Maddalena! I brought her up from long clothes, for, soon as she was born, her mother was took to another world, and she left on my hands; and from that day to this it's me as has brought her up, and that's just seventeen years last Candlemas. But in those days who'd ever have thought of her turning out so fine—let the good doctor have the thank and reward of it! for all that I've done's been done for pure love and goodness. But that father of Giulio, covetous brute! he's made all the mischief. Oh, what a girl and a half, what an angel, is Maddalena! how she did pretend at being spirit-ridden!' &c.

1-4. *I warraunt you*, &c.: spoken back to Rosimunda, off the stage, about Formosus (cf. Essay, p. xlvi (2)): not in the Italian.

P. 101, 5 sqq. *Phillida*: also within, though in the Italian Lucia enters.

7. *Dobnett*: It. 'pentola', evidently some cooking utensil. The *Dial. Dict.* gives *Dobbett*, sb. (Dor.) 'a dipping bucket'.

P. 102, 60. *deapely*: C.'s alternative to 'heavelie' suggests him as the author.

62. *stynt her stormy fright*: for the alliteration, cf. I. ii. 31, 54.

65-72. *Well sayd my Camillus*, &c.: spoken back as he enters (cf. I. iii. 1-3); though we may suppose 73-80 spoken to himself.

68. *Rosen*: turpentine.

P. 103, 73. *sorye be*, &c.: i.e. 'sorrow on them!' Cf. *Andria*, IV. ii. 13-18, quoted below, on l. 129.

74. *sell vs . . . oute*: i.e. at odds; cf. *Jul. Cæs.* I. i. 19 'be not out with me'.

78. *heavens*: i.e. heavens'.

83. *foundresse*: supporter, benefactress. So in *Misogonus* (1560), I. i. 193 Cacurgus addresses his patron Philogonus as 'Founder'. Grafton's *Chronicle* (1568), ii. 898 '[Perkin] retourned againe to the Lady Margaret his first foolish foundresse', *N.E.D.*

84. *Saint*: of a mistress, as *Euph.* i. 215 l. 1.

90-105. *No. never . . . spake*: corresponding to *Andria*, I. v. 41-9

'Non faciam. *My.* Haud vereor si in te solo sit situm:

Sed vim ut queas ferre. *Pam.* Adeon' me ignavum putas?

Adeon' porro ingratum, aut inhumanum, aut ferum,

Ut neque me consuetudo, neque amor, neque pudor

Commoveat, neque commoneat, ut servem fidem?

My. Unum hoc scio, hanc meritam esse, ut memor esses sui.

Pam. Memor essem? o Mysis, Mysis, etiam nunc mihi

Scripta illa dicta sunt in animo Chrysidis

De Glycerio:' &c.—the resemblance nowhere so close, though the English scene is much enlarged.

P. 104, 107-8. *with my Ryng I assuryd her vnto me*, &c.: the 'assurance' or betrothal-ceremony was held as binding as the marriage-rite in church: see I. ii. 47-8, 105.

P. 105, 129-36. *hur I mynd to haue*, &c.: closely from *Andria*, IV. ii. 13-18

'Hanc mihi expetivi, contigit: conveniunt mores. Valeant, Qui inter nos discidium volunt. Hanc, nisi mors, mihi adimet nemo.

Ch. Resipisco. *Pam.* Non Apollinis magis verum, atque hoc responsum est.

Si poterit fieri, ut ne pater per me stetisse credat,

Quo minus hæc fierent nuptiæ, volo: sed, si id non poterit,

Id faciam, in proclivi quod est, per me stetisse, ut credat.'

136. *Choose him*, &c.: let him take what course he will, my mind is made up.

142. *Corrosies*: 'corrosives,' fretting cares; 'corsy' in *Misog.* III. i. 90.

143. *souppled*: made supple, eased.

Scena 4th. *Piccinino*: Grabau suggests no original for this scene,

which is probably the English author's. 'I will carry in this Ware' l. 19, is, however, represented by 'Ma lasciami andare a casa a portar queste maschere rinvolve, acciochè io non avessi del romore' in *La Spirit.* ii. 5, coming at the end of a love-scene between Guagniele and Lucia; and Piccinino's complaint of Camillus' abuse is probably suggested by Guagniele's list of such terms applied to himself, in iii. 4, and by similar soliloquies of slaves in Plautus, e.g. Milphio in *Pæn.* iv. 1.

3. *goodman good face*: ironical of one of the 'Devells vysars', l. 13.

5. *sootes*: sots.

dyssardes: fools; from the professional jester, as one who talked (OF. *disour*), or danced (dizzy). Cf. *A Whip for an Ape*, 1589 'A dizard late skipt out vpon our stage'.

P. 106, 23. *ingram vacation knave*: ignorant holiday substitute: *ingram* a contraction from the legal 'ignoramus' (*Cent. Dict.*); or corruption of 'ignorant' through 'ingrant', cf. 'vagrom' and 'vagrant', *N.E.D.* citing Wilson's *Rhetorike* (1553), 20 'a poore yngrame soule to beare the name of a person (parson) for xx markes'. 'Ingrum' occurs *Misog.* III. i. 170: 'Ingramnesse', *Mar-Martine*, l. 96.

27. *hot as a tost*: Heywood's *Proverbs*, 1546 (Reprint, p. 54) 'Where love had appeared in him to her alway Hot as a toste, it grewe cold as kay'. Cf. *Euph.* i. 247 l. 2.

28. *my lerrypoope*: teach me what's what, or to know my place, as *Like Will to Like*, Dodsl. iii. 322. Cotgrave, 'qui sçait bien son roulet,' 'one that knows his liripoope.' In Lyly's *Sapho and Phao*, I. iii. 6 the courtier Criticus tells the scholar Molus 'Thou maist be skilled in thy Logick, but not in thy Lerypoope', while in *Moth. Bomb.* I. iii. 128 it is opposed to 'learninge': originally, however, from *liripipium*, the university hood. Again, v. vii. 28.

29. *vengeable*: merely emphatic, like 'with a vengeance'.

32. *Clack*: tongue, or chatter, as of a senseless machine: cf. v. ii. 2 'womens Clackes will walke wth euerywynde'. *N.E.D.* quotes Edwardes, *Dam. & Pith.* ed. 1564 (Dodsl. iv. 97) 'Abandon flatt'ring tongues, whose clacks truth never tell'.

35. *garboyle*: disturbance, found as late as 1864.

39. *vye slepes . . . hood*: sleep for a wager with any lazy monk of them all. Cotgrave gives '*envier (au jeu)*, to vie'. In Lyly's *Pappe* (*Works*, iii. 399 l. 11) 'play three a vies wits . . . drop vie stabbes' = 'match three wits against thine . . . match thee at stabbing'. Cf. the song in *Gammer Gurton*, II. i 'I cowde dryncke | With him that werythe an hooode'.

41. *mournes of the chine*: Petruchio's horse (*Taming*, III. ii. 51) is 'like to mose in the chine', a recognized synonym. Fitzherbert's *Boke of Husbandry*, 1523 (ed. Skeat, p. 66) says the disease is 'incurable, and . . . appereth at his nosethryll like oke-water': G. Markham's *Maisterpeece* (1610), ch. 42 'a cold, which after grows to a poze, then to a glaunders, and lastly to this mourning of the chine', a discharge from the nostrils 'darke, thinne, reddish'. The phrase seems to connect cold and rheumatism. I take *mourn* for a corruption, due to a turned *u*, of OF. *morve*, 'snivel' (Cotg.).

P. 107. *Scena 5^{ta}*: the talk between Manutius and Carolino 1-15,

and between these and Formosus 52-91, is taken closely from Ter. *Andria*, ii. 1 (37 ll.), with slight amplification, and insertion of the inter-
view between Manutius and Iphigenia 18-51.

7-8. *sythe that that . . . wishe*: l. 7 left unrhymed, or meant to form a triplet with 5-6; cf. triplet in v. vi. 17-19. A line ending e.g. 'be counselled by me' might be lost before l. 7, but the Latin is simply 'Byrr. Quæso, edepol, Charine, quoniam non potest id fieri, quod vis, | Id velis, quod possit. Char. Nihil volo aliud, nisi Philumenam'.

12. *more maydes then malkyn*: in Heywood's *Prov.* (repr. p. 32). *Mall-kin*, little Mary.

13. *weddyng & hanging*, &c.: Heywood's *Prov.* (repr. p. 9) 'wedding is destiny, And hanging likewise'; also in *The Schole-hous for Women*, 1541.

14-15. *Thou maist . . . fytt*: 'Facile omnes, cum valemus, recta consilia ægrotis damus. | Tu si hic sis, aliter sentias,' *Andr.* ii. i. 9-10. Cf. *Much Ado*, iii. ii. 28 'every man can master a grief but he that hath it', and Leonato's vigorous protest, v. i. 3-38.

19. *Corpes*: of the living body as late as 1707; if dead, usually with epithet to mark the fact (*N.E.D.*).

sterve: die.

P. 108, 29. *kynde*: nature.

30. *wreakfull*: 'wreak' as sb. (revenge, resentment) is common, e.g. *Misog.* ii. v. 43: 'wreakfull vengeance' is quoted from *Tit. Andr.* v. ii. 32.

43. *reboundyng*: as of a weapon that returns to injure the thrower. P. 109, 57. *her*: Rosimunda, from whom he is returning.

59. *I wishe youe*, &c.: ironical, as *Andr.* ii. i. 15-16 'Byrr. Quidni? si nihil impetres, | Ut te arbitretur sibi paratum mœchum, si illam duxerit'.

62. *i mett*: the p.ptcp. prefix, later *y*, and so revived archaically by Spenser (*N.E.D.*).

66. *fraye*: obsolete intr. use as Skelton's *Image Hypocr.* 509 'Yow fray not of his rod', and a letter of 1638 (*N.E.D.*). The teasing ambiguity of Formosus' first answers is borrowed from the Latin.

71. *ben doing*: sexual sense, as probably 'I would fain be doing', *Taming*, ii. i. 74.

72. *first of all old loves*, &c.: 'Nunc te per amicitiam et per amorem obsecro, | Principio ut ne ducas' (*Andr.* ii. i. 26-7). Again *Misog.* ii. iv. 53. Cf. W. W.'s translation of Plaut. *Menæchmi*, v (*Sh. Libr.* ii. i. p. 28) 'desire him of all love to come over quickly'. *N.E.D.* compares Cooper's *Thesaurus*, *Amabo* (1655) 'Of felowshippe: of all loues: I pray the', &c., and *M.N.D.* ii. ii. 153 'Speake of all loues'. *Old* merely intensive.

P. 110, 73-4. *way you to her*: forward you, make your way easy to her. The *Cent. Dict.* quotes Selden's Table-Talk, p. 39 'a horse that is not well wayed [trained to the road]; he starts at every bird', and an instance of 'weigh' (transitively, of a ship) as ultimately the same. 88. *or forge*, &c.: 'Facite, fingite, invenite, efficite, qui detur tibi. | Ego id agam, mihi qui ne detur' (*Andr.* ii. i. 34-5).

91-7. *For. yf yoⁿ goe*, &c.: unrepresented in the Latin.

95. *ye*: yea, as I. i. 4, III. iii. 59, &c.

96. *Bindus or Octaveus*: these two unessential characters are reported as calling to see Manutius in v. ix. 9. Charinus in the *Andria* has no such acquaintance, nor do they appear in *La Spiritata*, ed. 1582. It may be worth suggesting that in *Heautontim.* III. ii. 89 an engagement with 'Simus et Crito', not elsewhere mentioned, calls Chremes from the stage for a moment.

97. *quere*: enquire.

P. 111. *Act III. Scena 1^a. squartacantino.*: the original, as Grabau points out, is *Gl' Ingunnati*, ii. 5, given here complete; it corresponds to our ll. 15-38 only.

'SPELA seruo di GHERARDO, solo.

Spe. Pvo esser peggio al mondo che seruire à un pazzo? Gherardo mi manda à comprare il zibetto; quando lo domandai al profumiere, & dissi ch' io non haueua più d'un bolognino, cominciò à dire ch'io non haueua tenuto à mente, & che Gherardo doueua hauer detto un bussol d'unguento da roгна, che n' haueua bisogno, che sapeua, che nõ usaua zibetto. Cominciaigli à dire accioche egli mel credesse, di questo suo amorazzo, et su per crepar di ridere con certi gioueni, che eran lì, & uoleua pur ch'io gli portasse un bussol d' assafetida; tal che così dileggiato me ne partij; hor se 'l padrone il uuole, diami più quattrini' (ed. 'Venetia, MDLIII.'). It will be seen that, besides the introductory song, 22-9, 44-55 are unrepresented in the Italian.

6. *amber grece*: ambergris, a secretion of the sperm whale used in perfumery and cookery.

grymed: smeared, as l. 44.

9. *golden teeth*: of the stopping in them.

14-15. *and he wth martch . . . resygne*: 'march hys sygne' is the boisterous Aries, which the sun enters about the vernal equinox (Mar. 21), passing out of Pisces, i. e. 'from fysh to flesh', with allusion to the close of Lent (earliest possible Easter, March 22), when Cantalupo hopes to be married. After Aries the sun traverses Taurus (allusion to 'horns') and enters Gemini (cf. l. 15) in the latter part of May. *wth may*, either of the time of Rosimunda's delivery, or simply to identify her with the youthful month.

16. *bearyng one to manye*: see last note; but for ordinary sense cf. IV. v. 41 note.

17. *eveny*: perhaps a late instance of the obsolete sb. *evene*, matter, material, found (*N.E.D.*) in *Cursor Mundi*, 335 'of himself he toke his euen þat he of wroght bath erth and heuen', and *Kingis Quhair* (1423), clxxxii 'Quhat nedis me, apoun so litill evyn, To writt all this?' —the material here being horns added to the head.

22. *goinne* (or *gonnie*): booby, simpleton, still in northern dialect. *N.E.D.* quotes R. Anderson, *Cumberland Ball.* (1804) 116 'She dance! what she turns in her taes, thou peer gonny'.

23. *friskoioly*: no instance quoted.

24. *tideling*: to 'tiddle' is to fondle. (Johnson.)

25. *coltes teeth*: of unbridled youthful desire. *Euph.* ii. 172 l. 25 'I had not thought that as yet your coltes tooth stucke in your mouth, or that so olde a trewant in loue could hetherto remember his lesson'.

27. *over hayed*: surfeited; B. Taylor's *North. Travel*. (1858) 143 'The postilion stopped . . . to hay his horses' (*N. E. D.*).

29. *Corne wayle*: i. e. to bewail his horns; cf. 'Saint Cornelius badge', I. iii. 12. The pun, though not in *Gl' Ingannati*, is found in *Orl. Fur.* xxviii. 24 'Corneto', xlii. 103 'se porti il cimier di Cornovaglia'.

P. 112, 31. *mashyp*: mastership, as J. Heywood's *Play of the Wether*, 235 'your maship hath a mery life'.

43. *Assa featida*: 'resinous gum . . . an anti-spasmodic' (*N. E. D.*).

44. *grandgosier*: Grangousier (*gosier*, throat), the drunken father of Gargantua in Rabelais, Bk. I, 1532, is old and weak in c. xxviii.

45. *wind me home*: implying secrecy or circuitousness. Cf. W. W.'s *Meneck*. (*Sh. Lib.* v. p. 22) 'could not winde my selfe out till now', Tourneur's *Rev. Frag.* iii. 1 'some trick . . . To winde our yonger brother out of prison'. Again, IV. iv. 16.

51. *a coolyng carde*: 'cooled with a carde of tenne,' *Euphues*, ii. 93 l. 15 shows the metaphor to be from cards, not from a chart or manual. Again, *Misog.* III. ii. 23.

53. *two left heeles*: not among the popular euphemisms of IV. v. 39-45. 'Short heeles' is not infrequent for frailty.

54. *franions*: see I. ii. 2.

55. *pott panions*: boon companions, with pun.

Sec. 2^a: the opening soliloquy is that of *La Spir.* iii. 1; ll. 1-26 being practically new—in the Ital. he merely says he found his confessor unwell—while a few lines of the remainder (35-72) are from *La Spir.* iii. 2 where Giovanguelberto is joined by Niccodemo.

1. *Tristissia vestra*: recalling S. John xvi. 20 in the Vulgate—'plorabit et flebitis vos, mundus autem gaudebit: vos autem contristabimini, sed tristitia vestra vertetur in gaudium'—sorrow amid an unsympathetic world is the point Amedeus wishes to recall.

3. *for help*, &c.: 'for all the help'; or 'no' is lost before 'help'.

6. *hottie tottie*: of amorousness. A parallel slighting reduplication is 'Hankyn Hoddydody' in *Roist. Doist.* I. i. 25, with which Flügel compares 'Handy-dandy' (a bribe) in *Piers Plow.* v. 68.

P. 113, 33. *no poynt speake*: no speech at all, not a jot of speech, Fr. *ne . . . point*. Cf. *The Triall of Treasure*, pr. 1567 (Haz. *Dodsley*, iii. 263) 'For of a man's living here there is no point endentus' (i. e. *entendu*, transposed to rhyme with 'Juventus'), also *ib.* p. 277 'Non point parle François, non, par ma foy': *Iack Jugeler* (Dodsl. ii. 130) 'Thou art no point Careaway'.

37. *grene sicknes*: anaemia: Capulet couples 'green sickness carrion' (*Rom. & Jul.* III. v. 157) with the epithet 'tallow-face'.

38. *timpanye*: drum-like inflation, dropsy (Gk. *τυμπανίς*): cf. Dryden's *MacFlecnoe*, 'thy mountain belly . . . 's but a tympany of sense.'

P. 114, 45. *sytt all on thornes till*: in Heywood's *Prov.* (repr. p. 27). Cf. Lyly's *Moth. Bomb.* IV. i. 56 'There's a girle stands on prickles till she be married'.

47. *I beare ye hole charge*: in *Gl. Ing.* i. 1 Gherardo offers to pay the charges of the wedding.

61. *ungly*: not recognized, but repeated III. iii. 72 (*unglie* or *onglie* or *ouglie*), and cf. IV. ii. 87 *ongly* or *ugly*. All three cases in C.'s writing.

62. *vnneeth*: scarcely, 'unnethes' in *Shep. Kal.* Jan. 6.

P. 115, 69. *nycitie*: folly; the earlier sense, as Chaucer, *Parl. of Foules*, 572 'Now parde, fool, yet were hit bet for thee | Have hold thy pees, than shewed thy nycete'.

Scena 3^a: follows *La Spirit.* iii. 3 fairly closely, adding Cantalupo and the competition for the necromancer, with addition also to the names of spirits, charms, &c., for some of which Grabau refers us to Johann Weier's (1515-1588) *De Præstigiis Dæmonum*, lib. v. ch. 8 [so in 6th ed. Basileæ, 1583: but lib. iv. c. 7 in 3rd ed. Basileæ, 1566, the earliest accessible to me], 'Magicæ et syp̄stitoriosæ morborum curationes, adhibitis quandoque carminibus, plerunque uerbis ignotis'. The book was written in 1562, and published by Oporinus at Basle 1563.

14. *dispatcht*: rid. Florio (1611) translates It. *dispaccio* 'a dispatch, a hastning, a riddance', and *Spacciatamente* 'dispatchedly . . . with riddance or much speed'. *N. E. D.*

P. 116, 19. *indent*: make formal contract.

24-6. *yn Orleauunce*, &c.: 23-33 not in Italian. No exploits of Michael Nostradamus (l. 133), the famous physician (1503-1566 July 2), at Orleans are recorded; nor does Cornelius Agrippa (ob. 1533 or 1534), with whom he might in English notions be confused seem to have had any special connexion with that place (*Corneille Agrippa: sa vie et ses œuvres* par M. Auguste Prost, Paris, 1881. 2 tom.). But in the undated piece printed (4^o bl. lett.) by Wynkyn de Worde (ob. 1534) and entitled 'A Mery Geste of the Frere and the Boye', it is said of the piping boy, 427-8 'He is a grete nygromancere | In all Orlyauunce is not his pere' (W. C. Hazlitt's *Early Pop. Poetry* 1866, iii. 79). Possibly the association of the town with magic may be due to English memories of Joan of Arc.—The life of Nostradamus by Eugène Bareste (Paris, 1840) narrates his brilliant success in combating the plague at Aix and Lyons (1530): but it was his fame as an astrologer—he had published his first seven *Centuries* of prophecies at Lyons, 1555, 8^o.—that induced Catharine de' Medici to invite him to Paris, 1556, where he was highly distinguished by herself and Henry II, and sent to take the horoscope of the three young princes, her sickly sons, at Blois, a delicate mission which he discharged with discretion. (See further under Date, p. 81.) Catharine's 'teemyng' is probably a Protestant slander. Brantôme (*Les Dames Illustres*), no very impartial witness perhaps, testifies to her irreproachable life from her marriage in 1533 until her husband's death in 1559, when, at forty, she became regent. He relates, however, that the Huguenots in the second civil war (begun 1567) named a large culverin 'la reyne mère', in allusion to her big figure.

37. *wth my familyer*: 'Io non posso dirvi nulla, se prima non favello col mio spirito', Grazz. Joh. Weier, *De præstigiis dæmonum*, lib. i (ed. 1583, col. 116) 'Familiars quoque referuntur demones, privatorum hominum se nutum observare simulant. Tali consiliario fretus legitur Socrates'; and he goes on to cite the doe of Q. Sertorius and Numa's nymph Egeria. A little black dog, of which Cornelius

Agrippa made an unreasonable pet at Antwerp (c. 1531), assumed in popular imagination the same character: the nails on its collar were said to be arranged to form magic symbols, and Paulus Jovius (*Elogia doctorum virorum . . . Antverpiæ*, 1557, pp. 223-4) repeats the tale that Agrippa on his deathbed broke out angrily—‘Abi perdita bestia, quæ me totum perdidisti’, whereupon the animal, which had never left him, plunged into the Saône and was drowned. A similar dog is assigned to Friar Bungay, and to Dr. Faustus (Ward’s *Old Eng. Drama*, p. 115). Agrippa, *De Vanit. et Incert. Scient.* c. 45, speaks of ‘they whiche . . . do feede spirites in glasses, by whom they auunte to prophecie’. Albizo in Grazzini’s play keeps his familiar ‘costretto in uno oriuolo da sole’ (sun-dial). Cf. Heywood’s *Prov.* p. 63, ‘the devil in th’ orologe.’

43. *lernyng*: instruction: cf. Ps. xxv. 4 and Lyly’s *M. Bomb.* II. v. 48 ‘my sonne . . . whom I haue brought vp at Oxford, and I thinke must learne heere in Kent at Ashford’.

44. *thes spirtes are of sondry natures*: that the reader may see exactly which names or classes can be identified in the Italian, I copy the remainder of the scene (*La Spirit.* iii. 3) from the modern edition of Fanfani (Florence, 1859, 8°) which corrects a few misprints of the ed. of 1582.

‘*Albizo.* . . . E a fine che voi intendiate meglio, gli spiriti sono di più varie e diverse spezie, come ignei, aerei, acquatici, terrej, aurei, argentei, folletti, foraboschi e forasiepi, amabili, dilettevoli, sociali, e vattene là.

Giovang. O potenzinterra! voi mi fate strabiliare di tanta e così fatta scienza.

Niccod. Questa è altra dottrina che quella di Bartolo, Cino e Baldo.

Traf. Siii: voi non avete inteso nulla.

Alb. Ben dice il vero, questi son quelli solamente della luce: ci restano gli spiriti delle tenebre, che sono demonj, diavoli, orchi, streghe, tregende, setanassi, versiere, arpie, ermafroditi, lestrigoni e infiniti altri.

Giov. Odi qua: io mi sento raccapricciar tutto quanto a sentirgli ricordare.

Nicc. Vegniamo all’ effetto oggimai, e cominciamo a dire. Ah! che dite voi, maestro?

Alb. Dico che prima ch’ io dica altro, mi convien favellare allo spirito, che io ho alla stanza, costretto in uno oriuolo da sole; et a voi intanto bisogna andare ad un religioso; ma che? andretene a maestro Innocenzio [the ‘medico’ who had coached Maddalena in her part as possessed] e fatevi copiare (intendete bene) quell’ incanto, che fece per monna Checca; e poi che egli ve ne arà copiato un per uno, fatelo star ritto, e leggerlo ad agio e forte, e voi ve gli inginocchiate ai piedi, e cominciate a far pezzolini di quella carta nella quale egli arà copiato detto incanto; e non restate mai infino che egli non l’ha fornito tutto di dire: e dipoi rizzatevi, e guardate di riccor bene tutti quei pezzolini, e gittateli in sul primo fuoco che voi trovate. Daravvi il cuore di far questa faccenda?

Giov. Sta bene.

Alb. E a voi?

Nicc. Benissimo; ma poi dove ci ritroverem noi?

Alb. Sarò qui fra un' ora il più lungo. Ma che? costui sa la stanza: se non ci fussi quando voi tornate, mandatelo per me, e io ne verrò subito a voi.

Giov. Al nome di Dio, faremo a cotesto modo.

Nicc. Andianne in tanto a trovare maestro Innocenzio.

Alb. E io me ne andrò allo spirito.

Giov. Bene avete detto. Tu, Trafela, che farai intanto?

Traf. Accompagnerò il maestro; e andrommene poi a trovar Giulio; e verrencene in qua, che doverrà essere otta di desinare.

Giov. Tu l' hai pensata bene; ma ditemi, maestro, come vi fate voi chiamare?

Alb. Aristomaco da Galatrona.

Giov. Voi dovete dunque essere della schiatta di Nepo?

Alb. Di quella casata son disceso al piacer vostro.

Giov. O che grandi uomini! per incanti e per malie non hanno pari.

Nicc. Voi dovete essere come quelli della casa di San Pagolo.

Alb. Così semo noi co gli spiriti, e co i diavoli, come sono essi colle tarantole, e co i cani arrabbiati.

Nicc. Orsù, non più parole.

Giov. A rivederci fra un' ora, o qui, o in casa.

Alb. Così sia.

Nicc. Andianne a maestro Innocenzio.

Giov. Andianne.

Traf. Voi di costà; e noi di qua.'

P. 117, 49. *folletti*: since, in the translation offered us in the next line, 'woodcrepers' must be appropriated to *foraboschi* and 'hedg creepers' to *forasiepi*, we are left with 'the whyte & red fearye' to represent *folletti*, which are properly wind-spirits, little mischievous gusts and eddies (Lat. *follis*), though also used of dancing *ignes fatui*. But the passage from Bacon's *Sylva* quoted in l. 65 shows the white and the red fairy to be identical with 'Garrett', and the change from white to red which Bacon notes as the accompaniment of darkness might also be produced in smouldering wood under the action of wind or bellows. Pulci, *Morgante Maggiore*, xxv. 9, contrasts *folletti* with the infernal spirit Astarotte—'Non è spirito folletto, egli è più nero'—on which J. A. Symonds (*Renaissance*, iv. 396) notes, 'This distinction between the fallen angels and the *spiriti folletti* deserves to be noticed. The latter were light and tricky spirits, on whom not even a magician could depend. Marsilio sent two of them in a magic mirror to Charlemagne (xxv. 92), and Astarotte warned Malagigi expressly against their vanity (xxv. 160, 161). Fairies, *feux follets*, and the lying spirits of modern spiritualists seem to be of this family.' Compare the distinction in Northern mythology between white and black fairies, between elves and gnomes: Ennemoser's *Hist. of Magic* (trs. W. Howitt), pp. 109–11.

53. of *hylls wodes & dales of waters & of brookes*: cf. *Tempest*, v. i. 33, and its original in Golding's *Metamorphoses* (vii. 198–9, pub. 1567).

'Ye ayres and winds, ye elves of hills, of brooks, of woods, alone,
Of standing lakes, and of the night—approach ye everich one.'

Yet our author need not be thinking of Golding—if he were, we should have to date the play after or in 1567—nor even of Ovid's Latin, which runs:—

'Auræque, et venti, montesque, amnesque, lacusque,
Dique omnes nemorum, Dique omnes noctis adeste.'

55-6. *some fawny*, &c.: for these classical names, not found in the Italian, I believe the author is drawing on H. C. Agrippa's *De Occulta Philosophia* (1533), bk. iii. c. 16 'Simili modo, alios uocant syluestres, alios montanos, alios campestres, alios domesticos. Hinc Syluanī, Fauni, Satyri, Panes, Nymphæ, Naiades, Nereides, Dryades, Pierides, Hamadryades, Potamides, Hinnides, . . . Genij, Lemures, & eiusmodi'. Doubtless similar lists could be found, but cf. 69-70 note.

57. *puckes*, . . . *Goodfellow*: for this English group see Keightley's *Fairy Mythology*, pp. 290-1. Halliwell quotes an instance of the diminutive *puckrel* from Gifford's *Dialogue on Witches*, 1603, and gives '*Bygorn*, a goblin, *North*'. *Hob howlard*, not known, probably represents wind in chimney or doorway.

59. *ye be bold neyther*, &c.: *yea!* be assured that neither, &c. 'Ye' for 'yea', I. i. 4, II. v. 95, &c. For *be bold* cf. IV. iii. 23, v. vii. 16; also *Apūs and Virg.* (Haz. *Dods*. iv. 139) 'of this thou may'st be bold', Heywood's *Spider & Flie*, c. 5 'Ye . . . childe, hardely be bolde' (of a promise). It is the 'audacter dicito' of Latin comedy; e.g. *Mostell.* III. iv. 13.

Baldus nor Bartolus: the 'Baldo' and 'Bartolo' of Grazzini, famous Italian jurisconsults of the fourteenth century, taken merely as examples of learning, not as specially connected with magic. Weier cites them as legal authorities, but Grazzini's play (1561) precedes the first edition of the *De præstigiis demonum*, Basle, 1563. Bartolo was born at Sassoferrato in the March of Ancona, 1313, professed law at Pisa and Perugia, and died (or at least made his will) in 1356. Baldo was born at Perugia, c. 1320, and died as professor of law at Pavia or Piacenza in 1400. Both left legal works. (*Tiraboschi*, v. 471-8, 483-91.) Montaigne (*Essais*, II. xii) uses 'un aspre conflict entre Bartolus et Baldus' for a nice legal point.

60. *of the yll*: i.e. spirits of evil, of hell, as opposed to the comparatively harmless Nature-spirits, of classical belief, or folklore, hitherto enumerated.

61 sqq. *Gundus, Egippias*, &c.: I fail to find the majority of these names in various works on magic consulted, such as the *Malleus Maleficarum*, Frankfort, 1582 (1st ed. 1487), Agrippa's *De Incertitudine & Vanit. Scientiarum* (bef. 1532), and *De Occulta Philosophia* (pub. Cologne, 1533), Johann Weier's *De præstigiis demonum*, 1583 (1st ed. 1563), and Scot's *Discoverie of Witchcraft*, 1584. The passage from Grazzini quoted above (l. 44) shows that our author did not follow him continuously, but intermingled other names derived from Agrippa, &c., or from English folklore: and, the purpose being merely a comic fraud, he would naturally make Trappola add some of his own invention

(?e.g. ll. 69-70 'Gnare', 'frare', on the model of 'lare'; 'bors', 'hors' (? pun) on the model of Lat. 'sors', 'Mors'; 'whoball' on the model of the scripture name 'Geball', i.e. whoa! and gee!); just as he piles up true and false Latin for charms, 82-4, 90-1, and true and false Greek for the names of his conjuration, 113-17. Nevertheless some of the difficulty may be due to the writing of the MS., here at its worst (I have reported Grabau's reading wherever I differ); and a more exhaustive search, not in the least worth making, might succeed in identifying a little more of the rubbish.

61. *Egippias*: Satan is called the spirit of Egypt in Isa. xix (Weier, bk. i. c. 21).

62. *Chicheface*: perhaps coined from 'che fece per monna Checca' above, or for 'Chickface'.

berith: Scot, *Discoverie* (1584), bk. xv. ch. 2 (from Weier's *Pseudomonarchia Daemonum*, 1583), mentions Berith as 'a golden divell': 'Of some he is called *Beall*; of the Jewes *Berith*; of Nigromancers *Bolfry*: he commeth foorth as a red souldier with red clothing, and upon a horse of that colour,' &c.

Phalacrocorax: 'Bald Crow.'

sir Satanasse: from Grazzini's 'setanassi'. But cf. 'Plutone e Satanasso E'l Can trifauce', *Orl. Fur.* xxxiv. 5.

63. *Vrigo*: perhaps transposed by the scribe for 'Virgo', the signs of the Zodiac affording names to spirits in Agrippa, *De Occult. Phil.* iii. c. 28.

65. *Iorcoballus*, *Marcolappus*: two devils among the dram. personæ of George Macropedius' *Rebelles*, pr. 1535.

Garret: not known to Keightley, but cf. the following, quoted *N.E.D.* Bacon's *Sylva* (1626), § 352 'The Experiment of Wood that Shineth in the Darke. . . The Colour of the Shining Part, by Daylight, is in some Peeces White, in some Peeces inclining to Red; Which in the Countrey they call the White and Red Garret'.

66. *hax. pax. and max ye varlet*: Weier, *De præstig. demon.* ed. 1566, bk. iv. c. 7, cites a nobleman of his acquaintance who, to cure the bite of a mad dog, used to give a slice of apple to be eaten inscribed with 'Hax pax max Deus adimax'; to which in ed. 1583, bk. v. c. 8, is added 'Words were often corrupted by ignorance of Latin: it may be that the nobleman found in some German list that to cure such cases these words were of use, "hoc po mo Deus adiuuet," separated by crosses, as often in superstitious mysteries of the sort, and that, mistaking the crosses for the letter x he read "hax pax max Deus adimax" and cut that on the apple.'

67-8. *Cacode^omon*, &c.: resuming Grazzini (as above) with slight changes. *Cacode^odemon* is given among Satan's scriptural names in Weier, bk. i. c. 15 (1566): for 'orchi' is substituted *Oreus* probably intended for 'Orias', who appears at least in Weier's *Pseudomonarchia* and Scot's *Discoverie*, bk. xv. c. 2, as 'a great marquesse, and is seen as a lion riding on a strong horsse, with a serpents taile', &c.: *Stryges* is false Latin, or else meant as English for Grazzini's *streghe*, witches ('nunc ad Lamiæ historiam me confero, uulgo *strigæ*, a strige aue nocturna & infausta' Weier, iii. 1, ed. 1583): *Tregende*—"La Tregenda",

referred to also in Grazzini's *Cene*, ii. 6 ('as if from Lat. *trecenta*'—Passano), is explained in Tommaseo and Bellini as a company of lost spirits popularly supposed to walk at night to frighten folk: for *Gogmagogs* cf. Revelations xx. 8: *lemures* are added from Weier, i. 16, ed. 1566, where he says of 'Manes'—'Hos Lemures Latini ueteres appellare solent, Italis Folleti dicuntur, & Empedusæ': *lamiae* are added from the same source.

69. *pluto* . . . *Cerberus*: probably from Agrippa, *De Occult. Phil.* bk. iii. c. 18, p. 363 'Porphyrus illorum principem esse Serapin ait, qui & Pluto a Græcis nominatur: tum & præest illis Cerberus, triceps ille canis, scilicet quia in tribus elementis, aere, aqua, terra uersatur, perniciosissimus dæmon: unde etiam quæ in illis tribus elementis plurimum potest Proserpina, illorum princeps est', &c.

three groyned: three-branched or forked. Skeat identifies *groin* with the provincial *grain*, the fork of a tree.

70. *Tisiphone*, &c.: Agrippa, *De Occ. Phil.* iii. c. 16, p. 357 'Hinc Gorgones satæ Nocte, furia. Hinc Tysiphone, Alecto, Megera, Cerberus. De hoc dæmonum genere inquit Porphyrus: locum incolunt terræ uicinum, imò intra ipsam terram': 'briareus' added from Virg. *Æn.* vi. 287.

71. *herkinnalsons*: hearken-alsoon-s, listen-quicklies. *N.E.D.* has no example of the absolute use of *alsoon* or *alsone* later than c. 1420, but it might easily survive as part of a name. Probably a popular myth for the rapid diffusion of a secret. Tattling and eavesdropping are allegorized by Sybilla in Lyly's *Sappho and Phao* (pr. 1584), II. i. 130 'Kepe not companie with Antes that haue winges, nor talke with any neere the hill of a mowle'—where there seems to be allusion to the *Formicarius* of Johann Nider, selections from which, 'De Maleficis,' appeared in the 1582 ed. of the *Malleus Maleficarum*.

Eatons: *N.E.D.* gives it as variant of *etin* or *eten*, giant, and quotes Lyndesay, *Compl. Scot.* (1549) 63 'The tayl of the reyde eythyn viht the thre heydis', and Beau. & Flet. *Knight Burn. Pestle*, i. 2 'the Giants and the Ettins will come and snatch it' (his meat) 'from him'. Cf. *Beowulf*, 112 'Eotenas and Ylfe'.

pickehornes: ? 'big-horns'; probably too early to be a contraction of 'pickle-herring', used in Germany for 'clown', though the vice is always diabolic.

lestrigoni: Λαιστρογόνες, the cannibal monsters of Italy, *Odyss.* x. 116.

72. *hob Goblin*: another name of Robin Goodfellow; Hob is Rob, as Hodge Roger; cf. Fr. *gobelin*, Ger. *Kobold* (Keightley, p. 317): 'the Fairies and hobgoblins inhabit Champian fields,' Agripp. *De Occ. Phil.* iii. c. 32, trs. by J. F., 1651.

Rawhead & bloudibone: cited as nursery bugbears by Florio, 1598, s. v. *Mani*: cf. Fletcher's *Prophetess*, iv. 5 'But now I look Like Bloody-Bone and Raw-head, to frighten children'. *N.E.D.*

73. *helhoundes*: general name for a fiend, no doubt from Cerberus.

hecate the nyght mare: Keightley, p. 332, illustrates *Rom. and Jul.* I. iv. 92 'the hag, when maids lie on their backs, That presses them' by *The mad Pranks . . . of Robin Goodfellow* (Percy Soc., 1841,

p. 42), where Gull the fairy says 'Many times I get on men and women, and so lie on their stomachs, that I cause them great pain; for which they call me by the name of Hagge or Night-mare'. The function is not usually assigned to Hecate, though Mab or Abonde (Habundia), to whom Shakespeare allots it, is also a queen.

P. 118, 74. *make my heare stare*: again, v. ii. 14. Cf. 'stare', of aggressive bearing, *Misog.* I. ii. 46.

79. *greene hasell wand*: in *Euphues*, ii. 119 l. 29, Psellus, the Italian physician in England, of whom Philautus asks a love-charm, ridicules such 'fonde deuices of olde dreames, as an Apple with an *Aue Marie*, or a hasill wand of a yeare olde crossed with six Charactors, or the picture of Venus in Virgin Wax, or the Image of Camilla vppon a Moulwarpes skinne'. Weier (bk. iv. c. 7) mentions 'quidam' who for intermittent fever 'uirgas duas parallelas uerborum ui medijs partibus committit'.

80. *thwyte it fowre square*: trim it with a knife to make it four-sided. Halliwell gives *thwyte* as 'cut, notch', quoting Palsgrave, s. v. f. 390 'I thwyte a stycke, or I cutte lytell peces from a thynges.' Cf. Chaucer's *Hous of F.* 1938 'twigges . . . Swiche as men to these cages thwyte'; Heywood's *Prov.* (repr. p. 101) 'a mill post Thwitten to a pudding prick'. AS. *þwitan*. Cf. Skeat, s. v. *whittle*.

82-4. *Alpupencabas . . . gras*: not among the charms recited by Agrippa, Weier, or Scot.

85. *Galbes . . . Galdat*: reported in Weier, iv. 7, as a charm against toothache.

fayre written as yoth can: such writing, or even cutting, on four sides of one wand being of course impossible.

87. *Irioni, Kiriori*: Weier, iv. 7 'Contra canis rabidi morsum pani inscribitur: Irioni khiriori essera khuder fere. inde uoratur'.

88. *daries . . . Astararies*: Weir, *ib.* 'Catoni luxata membra (sanat) cantio hæc Danata, daries, dardaries, astararies, & reliqua'.

95. *slend*: tear, rend. Dorset (Halliwell). *Slent*, tear, rend, split, splinter (*Dial. Dict.* Dor. Som.).

102. *To limbo lakes, &c.*: Scot, bk. vii. c. 11 'the woman of Endors spirit . . . with mother Alices divell at Westwell . . . are now bewraied and fled together to Limbo patrum'. *Limbus* (border, edge) being the place on the outskirts of Hell assigned to holy men and fathers who died before Christ's death, 'limbo lake' came to be used for 'pit of hell' (Vulgate *lacus*), *N.E.D.* quoting Phaer's *Æn.* iii. (1555-8) and *Fa. Qu.* I. ii. 32. Cf. *Apus and Virg.* c. 1563 'The furies fell of Limbo lake'. Here 'lakes' is used of the classical rivers of hell. *Haggas*, spirits, as v. vii. 10; used of fairies in Lyly's *Endim.* iv. iii. 27.

P. 119, 114. *Miastor, &c.*: some of these names are good Greek, others not. Considering the speaker, and the date, we are not justified in emending the text; but I give the sense intended, with the nearest Greek equivalent. H. Stephanus's *Thesaurus* was not printed till c. 1572, but of course there were earlier lexicons, e. g. Craston's (Hallam's *Lit. of Eur.* i. 221). *Miastor* (μιάστωρ), crime-stained: *Agniptos* (? ἄνυπτος or ἄγνυπτος), uncleansed; *Anturgos*, opposer, but perhaps we should read *Auturgos* (αὐτοργός), independent: *dolicoschios* (δολιχόσκιος),

caster of the shadow : *Theostygis* (θεοστυγής), god-hated : *Cantilios* or *Cautilios* (? καύσιμος, fit for burning, ? καυστικός, inflammatory) : *Chrismodos* (? smeared, χρισμ—), or should we read Χριστομάχος, enemy of Christ ? *Inoflyx*, prob. αἰνοπλήξ, stinger : *paramoschos* (? παράμουσος, discordant, or παραμοιχός, adulterer) : *frenomoses* (? φρενομανής, maddening) : *Gereos* (? κεραός, horned) : *Aphron* (ἄφρων), fool : *licnos* (λίχνος), glutton : *phalacros* (φαλακρός), bald-head : *parochros* (παρωχρος), paleface) : *sapros* (σαπρός), rotten : *hypnilos* (? ὑπνηλός or ὑπνηρός), sluggard : *phylargros* (φιλάργυρος), covetous.

118–20. *vos claudo* . . *Saraboth* : 'I shut, constrain and bind you in this circle : I charge, threaten, adjure, order and command you and all the devils from Satan to Saraboth', &c. I do not find the latter name. In Weier 'Iao Sabaoth' is given as a charm in fishing.

122. *come in place* : present yourselves. J. Heywood's *Play of the Wether*, 340 'Syr, yonder is a nother man in place.

P. 120, 133. *Nostradamus* : substituted, as better known, for 'Aristomaco da Galatrona' of the original. See note on l. 24.

135. *of Nepos race* : 'della schiatta di Nepo' Grazz., his editor, Fanfani, remarking 'Nepo da Galatrona : un negromante che il Lasca mette in iscena altrove'. Giovanguilberto, a student of necromancy, recognizes the surname, but I find nothing of this Nepo.

138. *the brethern of syent paull*, &c. : see the Italian, quoted on l. 44. Cf. Scot's *Discouerie*, bk. xii, c. 15 (p. 206 Nicholson's reprint) 'Here is to be remembred, that manie use to boast that they are of S. Paules race and kinred, shewing upon their bodies the prints of serpents : which (as the papists affirme) was incident to all of them of S. Paules stocke. Marie they saie herewithall, that all his kinsfolks can handle serpents, or anie poison without danger.' The superstition is founded on the incident of the viper at Melita, Acts xxviii. 3–6. In Castiglione's *Il Cortigiano*, bk. i. (trs. Hoby 1561, Tud. Tr. p. 36) the bite of the tarantula in Apulia is said to be cured by playing on different musical instruments.

Scena 4^a. Iph. Cat. : no source known.

5. *feere* : mate.

P. 121, 10. *my loss* : i.e. that I should lose Manutius ; but *love* would be easier.

14. *done* : i.e. *dōn*, M.E. plural, 'do.'

29. *wryte vpon* : rely on, though I find no instance. Originally, perhaps, of having a contract in writing.

31–2. *god on hye doth lawgh*, &c. : 'Iupiter ex alto perjuria ridet amantum,' *Ov. Art. Am.* i. 633.

P. 123. ACT IV. *Scena 1^a* : closely from *La Spir.* iv. 2. Grabau wrongly includes sc. I of the Italian, which has nothing to do with this. See note on II. iii.

1. *You shall*, &c. : spoken off, to Rosimunda, whom she is leaving.

15. *A merchānt*, &c. : altered from the Italian, 'Fiorentino, ma allevato in Pisa ; et è scolare, amico grandissimo di Giulio, e fra due giorni se ne torna a studio,' &c.

17. *qualicūmes* : qualities ; perhaps from a bad phrase in letters of recommendation, '*quali cum* (indole, animo, &c.) sit.'

24. *moused*: rummaged; surviving, rarely, in America. 'A mousing, learned New Hampshire lawyer,' H. C. Lodge's *Dan. Webster*, p. 107; 'literary odds and ends, moused from rural attics,' *New Yk. Evangelist*, Oct. 20, 1864 (*Cent. Dict.*).

26. *sort*: heap, quantity.

27. *punned*: variant of 'pounded'. *Cent. Dict.* quotes Hakluyt's *Voyages*, iii. 272 'The roots . . . being punned into floure, will make good bread'.

P. 124, 37. *stand a shore*: stand aside, 'discostare' *La Spir.*: It. *costa*, Fr. *côte*, Eng. *coast*, all bearing the same double sense. *N.E.D.*, however, explains 'dogges . . . stode aschore when thei schuld barke' as 'a-straddle', from 'shore', prop, support.

Scena 2^a: in action and purport closely from *La Spir.* iv. 3, with slight changes in the dialogue. Cantalupo unrepresented in the Ital.

11. *sillet me nerier*: cf. v. ii. 61 and Chaucer's *Book of the Duch.* 1220 'hit sat me sore'.

P. 125, 19. *Both two*: same pleonasm, Berners' *Froissart* (1523), i. 621, and 'all both' Fortescue's *Forest*, 1571 (*N.E.D.*). Cf. Heywood's *Play of the Wether*, 715 'nother of them both', and W. W.'s *Menæchmi*, v. 'neither of us both'.

20. *Content is agreed*: Florio, Second Frvtes 1591, p. 28 translates the Italian proverb 'chi si contenta gode' by 'content is pleased': or for *is* we might read *I'm* or *Is't*.

36. *in Paradise*: 'che ella pare il paradiso di San Felice in Piazza,' *La Spir.*, alluding to the *Rappresentazione* of the Annunciation given in that church. D'Ancona, *Origini*, i. 506-8, describes Brunelleschi's elaborate devices for the Paradise in that play, the innumerable lights for stars, &c. Amedeus' illuminated chamber is repeated from *Le Cene*—Essay, p. lxxiii-iv. Did Grazzini recall *Amphitruo*, v. i. 44 'Aedes totæ confulebant tuæ'?

P. 126, 61. *Bion. God send you good shipping*: so his namesake, *Taming*, v. i. 43.

P. 128, 81. *ieobercious*: jeopardous. Heywood's *Play of the Wether*, 926 'jeoberd all thyne honestie'; *Spider and Flie*, c. 9 'wyn my ieoberdee'.

83. *carrayenes*: carrions: 'careyne' four times, 'carayne' once (*Boeth.* iv. ii. 144), in Chaucer for 'corpse'. Cf. Sim. Fish's *Suppl. for Beggers*, c. 1529 (E.E.T.S. p. 13) 'declaring suche an horrible carayn of euyll against the ministres', &c.

88. *goffishly*: with mad abandon, 'pazze,' Grazz. *N.E.D.* s. v. *goff*, quotes Levins' *Manip.* (1570) 156/37 'A Goffe, foole, morio, bardus', and connects with F. *goffe*, awkward, stupid.

89. *fared*: behaved, as v. v. 17 and Chaucer's *Troilus*, iv. 1087 'Ey! who seigh ever a wys man faren so?'

91. *that*: to express a wish (Ital. *che*), as *Supposes*, v. vi. 1 'that the deuill cut oute your tong'. The Italian has 'questa andrebbe bene ora al palio', 'would beat everything'.

92. *for the officer*: 'pel Bargello' (Grazz.), at whose official residence, still called by his title, would be found the 'sbirri' of Trafela's next speech.

98. *when . . . In diebus illis*: Grazz. 'Giov. E quando diavol verra? Nicc. Poi in diebus illis', referring probably to the 'tribulation' of S. Mark xiii. 24 'Sed in illis diebus', &c. (Vulgate).

P. 129. *Scena 3^a*: represents *La Spir.* iv. 4, with a touch of 5, and changes in the latter part 25-41.

1. *we stayde*: i.e. in Camillus' house, where they have deposited the money, l. 13.

4. *old*: intensive adverb.

12. *teend*: light, kindle, usually spelt *tind* or *tine*: cf. 'tinder' and Norwegian *tåndstickor*, matches.

P. 130, 17. *pannes full of holes*: i.e. barbers' fumigators, with pierced convex covers; cf. *Taming*, iv. iii. 91 'Here's snip, and nip, and cut, and slish and slash, Like to a censer in a barber's shop'.

19. *hurdes*: or *hards*, balls of hemp or tow. *N.E.D.* quotes Barth. Anglicus viii. xliii 'hurdes set þerto beth tende and set on fyre'. At school, I remember, for fifth of November celebrations, fireballs of this material, tightly bound up with string and soaked in turpentine long before, were lit and thrown about, producing a rush and roar of flame.

22. *mak vp their mowtes*: properly of staying or satisfying appetite, as *Gam. Gurt. Needle*, iii. iii. 49 'Take this to make up thy mouth, til time thou come by more!'; and, figuratively, in *Cambyses* (Haz. Dodsley, iv. 175), Sisamnes, resolving to use his office to his own profit, says 'According to the proverb old my mouth I will up make', also *Dam. and Pith.* ib. p. 40. Here, ironically, 'finish them off,' Grazzini's 'cavianne le mani' ('let us take our hands from it', of an artist who has given the last hand to his work) is rendered rather by 'finish up this geare'. Having the gold, they can now get Amedeus' consent to the match.

24. *spend . . . in wast*: so *Euph.* i. 238 l. 28 'spend your winde in wast'.

30. *plye the box*: not in Grazzini. 'Box' in *Misog.* II. iv. 176 seems used for the pool at card-games: though in both cases the reference may be to collecting money. The sense here is 'don't be slack', as *Patient Grissill*, pr. 1565 (Malone Society, 1909, l. 953) 'Brought a Bed all readie, they have plyed the box in deed'.

33. *bayte*: feed, refresh themselves.

34. *cutte . . . shares*: from the joint.

37. *it lies & bledes*: i.e. needs bandaging up, rounding off.

P. 131. *Scena 4^a*. *Picinino*: unrepresented in the Italian, where Giulio goes himself to find the uncle (v. 2), but suggested by Guagniele's grumblings about food in iv. 5-6.

6. *lurde*: to ease, akin to 'lurk', 'lurch', to idle, loaf, sneak about, and formed from the north country adj. and sb. *lurgv*, idle, lazy. Cf. *Dial. Dict.*

8. *hunted at me*: hunted me. *N.E.D.* quotes *Merlin* (E.E.T.S.) ii. 247 'to hunte at the herte and other deer'.

11. *a wild wannion on it*: probably a later form of *waniand*, waning, i.e. of the moon, taken to imply ill luck. (*Cent. Dict.*) Again, *Misog.* iv. i. 86, *Apius and Virg.* Dods. iv. 122, *Eastward Ho*

iii. 2 'Westward with a wanion t'ye'. For *wild* cf. Heywood's *Play of the Wether*, 430 'A mischyeefe upon them, and a wylde thunder'.

14. *cantie vantie*: onomatopœic for 'at a canter'.

16. *wind me streight about it*: cf. 'wind me home', III. i. 45. Here perhaps an oxymoron; certainly with pun on *winde*, l. 15.

Scene 5^a. Cant. Squart.: 'has no original' says Grabau: but the general idea of Squartacantino telling his master on Biondello's authority that his lady-love has been intriguing with another, is clearly suggested by *Gl' Ingannati*, ii. 8, where Crivello tells his master Flaminio, with close cross-questioning by the latter (as here), how Isabella has kissed and embraced the (supposed) page Fabio, and mentions another servant, Scatizza, as able to corroborate him. The actual dialogue, however, is entirely the Englishman's.

P. 132, 6. *she had her errand*, &c.: see I. i. 71 note.

9 sqq.: All ironical—Squar. desiring anything but the match.

22. *love in a cloake bagge*: our 'portmanteau'. Apparently of light love, soon put off or on.

26. *That we see not*, &c.: so Philautus in *Euph.* ii. 63 l. 7 'to weare a horne and not knowe it, will do me no more harme then to eate a flye and not see it'; and *Othello*.

27. *on end*: on the whole, after all.

28-9. *hope well & have well . . . young Saint & old devell*: proverbs, the first in the form of 'Beleeve well and have well' is in Heywood (repr.), p. 90, the second *ib.* p. 27.

P. 133, 39. *trodde her slipper a wrie*: Halliwell quotes Cotgrave, 'A woman to play false, enter a man more then she ought, or tread her shooe awry.' Perhaps at first of mere gadding, wearing down the shoe: cf. Heywood's *Epigrammes*, 1562, no. 513 'My wife doth euer tread hir shooe awrye. | Inward, or outward? nay, all outwardly: | She treadth so outward, that if she out wyn, | She wyll by hir wyll, neuer treade foote within.'

40. *lookt babies in here eie*: of amorous ogling, explained, perhaps needlessly, of the tiny reflection in the pupil of any one near at hand. Cf. Fletcher's *The Woman's Prize*, v. 1 'No more fool, To look gay babies in your eyes, young Rowland, And hang about your pretty neck' (of the estranged Livia).

41. *play'd false at tabelles*: i.e. cheated at backgammon. In *Supp.* I. ii. 7 the Nurse uses 'ouersee the best poynt in his tables' of a prospective cuckold. Cf. Lyly's *Sapho & Phao*, III. ii. 49 'the same time did Mars make a full point'.

berne a man too manie: cf. III. i. 16: properly a phrase at 'tables'. Heywood's *Epigrammes* (1562), no. 53 'Eche other caste thou bearest a man to many'.

43. *vpon feathers*: i.e. on a bed.

55. *thither*: to Brancatius' house.

60. *stere*: stir; spelling perhaps accommodated to the rhyme, but cf. 'here' for 'her', I. ii. 35-6, IV. v. 40, V. viii. 33.

P. 134, 61. *the nere*: properly a comparative, OE. *neah* + r.

67. *haue vs weene*, &c.: its truth, however, is shown by I. ii. 43, III. iii. 144-5.

71. *wilbe good wth a rake*: of one who collects even the droppings from the hayload.

72. *my thryfte is laid on soake*: my profit is indefinitely deferred, perquisites and presents being cut off. So 'Thy thryfte is layde a sonnynge' of feeding a hawk extravagantly, *Johan the Euangelist*, 492. Grabau's reading *thryste* (for 'thirst') would suit 'soak' (= to become dry) noted by Halliwell. But MS. is clear.

ACT V. *Scena 1^a Donatus. Picc.*: unrepresented in the Italian; see note on IV. iv, and on V. iv.

6. *the longest daye*: i. e. the most distant.

P. 135, 10. *them twoe*: Formosus and Camillus (IV. iii. 24-7).

Scena 2^a: from *La Spir.* v. I, omitting some two pages which deal with the girl's possession and substituting 23-59 about Manutius and Cantalupo, and 82-129 about Rosimunda's illness.

2. *Clackes*: tongues, as II. iv. 32 (note).

4. *vnderhear*: no instance quoted.

13. *Cuccubeoni*: 'pretty toppers', apparently a coinage of Grazzini's; 'Cuccubeoni' in *La Spir.* v. I, 'cuccubeoni' in Grazzini's *Cene*, II. nov. 6, see Essay, p. lxxiv. For Amedeus' difficulty with the name, see V. vii. 22 note.

14. *heare to stare*: above, III. iii. 74.

P. 136, 17. *he were . . . dead*: 'ispirita', bewitched, Grazz.

20. *what m^rchant*: 'che genia' (rabble), Grazz.

23. *taught . . . daunce*: i. e. expelled them, as Satan from heaven; not in the Italian.

P. 137, 46. *Hath*: the subject is 'three thowsand', l. 43.

61. *sytes*: sits, behoves: cf. IV. ii. 11.

P. 138, 65 sqq.: *a booke of orlando*, &c.: substituted, with some loss of point, for 'un quadro d'una Madonna di mano d'Andrea del Sarto: ma che hanno a fare i diavoli delle Vergini Marie?'—perhaps, as Grabau suggests, as better known in England.

75. *rent*: recognized variant of *rend*. Cf. Lyly's *Endim.* v. iii. 42 'my rented and ransackt thoughts'.

79. *Call me hardlie Cutt*: say boldly, I am done for, no use. *Hardly* again v. iii. 4, *Johan the Euangelist*, 447, Heywood's *Play of the Wether*, 867 'yes, hardely', *Roist Doist.* I. ii. 175 'Yea now hardly lette me alone'. 'Cut' was a term of insult, properly of a gelded horse, or one whose tail has been cut. Nares' *Gloss.* quotes 'call me cut' from *Tw. Nt.* II. iii. 203, and 'If I tell thee a lie, spit in my face, call me horse' (I *Hen. IV.* II. iv. 215) as equivalents; and two instances from *Gam. Gurton's Needle*. Cf. *Supp.* v. v. 41.

88. *the falling evil*: epilepsy, but with *double entente*; cf. the pun *Jul. Cæs.* I. ii. 258.

P. 139, 96, 120. *decease*: disease. Cf. *Euphues*, i. 245 l. 22 'if you be angrye bicause I am pleased, certes . . . you woulde be content if I were deceased' i. e. diseased (so spelt 9th ed. ? 1597), of trouble in general, but applied to love as here, *ib.* p. 236 l. 16 'Did not Apollo conuerte himselfe into a Shepheard . . . to heale hys disease?'

101. *one Ile tell youe*: one whose name I'll give you.

114. *defye*: distrust (Fr. *défier*).

116. *seke vnto*: cf. 'sought to Solomon', 1 Kings x. 24.

P. 140, 117. *There lay a strawe*: imperative. The *Cent. Dict.* says it occurs in Holland's tr. of Camden, p. 141, in the sense of 'pause and make a note'. But doubtless the use as a warning originated in a superstition alluded to as late as Addison's paper on Witchcraft, No. 117 'If she [Moll White] chanced to stumble, they [her neighbours] always found sticks or straws that lay in the figure of a cross before her'. In Heywood's *Proverbs* (repr. p. 92) occurs 'Ye stumbled at a straw, and leapt over a block'.

121. *Suffumigation*: fumigation; in connexion with sorcery, Chaucer's *Hous of F.* 1264 (*Cent. Dict.*).

125. *Gaspar fert myrrham*, &c.: the names of the three Magi naturally figure in charms. Grabau pointed to Weier iv. 7 (1566) 'Magicæ & supersticiosæ morborum curationes'—'cujusmodi hi usurpantur rhythmi contra epilepsiam':

Caspar fert myrrham, thus Melchior, Balthasar aurum:

Hæc tria qui secum portabit nomina regum,

Soluitur a morbo Christi pietate caduco'.

Scena 3^a. Cantalupo: the scene added by the English author.

1. *shorne in the neck*: where the wool is thickest.

3. *bagd*: pregnant, see *N. E. D.*

4. *hardly*: boldly, roundly, as v. ii. 79.

P. 141. *Scena 4^a. Donatus*: the scene unrepresented in the Italian; but the opening lines show that the English adapter connected our kind uncle with the part played by Crito in the λύσις of the *Andria*, v. iv. 1-2 'Mitte orare: una harum quævis causa me ut faciam monet; | Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio'.

1-6. Spoken back, to Formosus, whom he went to see in Camillus' house at end of sc. i.

14. *transformed*: changed, from the crowns of v. ii. 77. In Grazzini, too, v. v, the coins are new, and in two bags, not the three of Giovangualberto.

22. *he*: Biondello, who went in with Amedeus, v. ii. 80, to see if the money was really stolen. The reviser's substitution of *Cantalupo*es for *Amedeus*, l. 23, which was meant to square with his omission of sc. v, still leaves an inconsistency. *Leaping forth* recalls Ter. *Eun.* v. vii. 6 'quidnam hic properans prosilit?' So *Supp.* v. vi. 38.

Scena 5^a. Bion. Form. Man.: unrepresented in the Italian.

4. *comyng*: from Camillus' house (v. i. 10 note, iv. iii. 8, 15).

P. 142, 13. *A beverage*: *pour boire*, as v. viii. 3 (note), 25.

17. *flong*: danced or rushed about. Cf. *Roist. Doist.* II. 3. 27 'Well Trupenie, never but flinging? A. And frisking?'

fared: behaved, as iv. ii. 89.

21, *by & by*: at once; 'the end is not by and by,' Luke xxi. 9.

P. 143. *Scena 6^a*: unrepresented in the Italian. Biondello is also present (he speaks v. vii. 12, a scene continuous with this) but is omitted in the enumeration, because silent in this scene. Cf. *Supp.* v. viii. Pasiphilo omitted, v. ix. Philogano om.; and Plaut. *Capt.* iii. 2. Aristophantes om., v. i. Stalagmus om.; Ter. *Eun.* iii. 2 Chærea and the Ethiopian om., *Phormio*, ii. 3 Demipho's friends om., &c.

17-19. *ioy* . . . *Coy* . . . *Anoy*: for the triplet cf. II. v. 5-7.

23. *hugye*: 'this hugie court,' *Iocasta*, Act I. Found 1728 (*N.E.D.*).

29. *For.*: undoubtedly the speech belongs to Formosus, who advances and greets the old men as if the meeting were pure accident. Some one misunderstanding 'fayne courtesy' seems to have transferred the speech to Trappola, overlooking the unnaturalness of his greeting of Donatus, an entire stranger to him. Hence, probably, the further alteration 'strayne courtesy', a phrase for abrupt departure, e.g. *M. Bombie*, III. iii. 34 'I must straine cursie with you; I haue busines, I cannot stay': but Trappola, who has no motive for going, in fact remains; and the failure to insert *For.* before 'god save youe' only made the inconsistency worse. Formosus advancing and greeting them might be supposed to arrest Trappola's intended exit; but it is better to read *fayne* and give the whole speech to Formosus.

P. 144, 34. *apear in a glasse*: i.e. in a mirror (cf. note on III. iii. 37), or else in a crystal as in Scot's Bk. xv. c. 12 'How to enclose a spirit in a christall stone'. The pretended indication by the spirit of Formosus as the husband is borrowed from I. iii. and v. i. of the Italian, where the spirit possessing Maddalena insists on the marriage with Giulio.

39. *ons*: a future use now obsolete. *Cent. Dict.* quotes Bp. Hall 'acquaint David with that court which we shall once govern'. But cf. *Supp.* v. v. 79 note, where it means 'in fine'.

Scena 7^a. Amedeus, &c.: combines *La Spir.* v, scc. iv. v, following the Italian somewhat less closely; 96-107 added.

10. *haggess*: spirits, as III. iii. 102.

12. *hangoppes*: fit for hanging, like 'halter-sack', 'rope-ripe', &c.

P. 145, 16. *ye be bold*: 'yea, be assured,' as III. iii. 59.

18. *Gibbe catte*: 'Gib [i.e. Gilbert] our cat' occurs *Like Will to Like*.

21. *gather good*: save money. In the Ital. 'Povero me! va' ora e fa' masserizia (economize): e per chi? per i Cruscabecconi!'

22. *Cruscabecconi*: cf. 42-3; Ital. 'Cruscabecconi', 'Cacamusoni', 'Cornamusoni'. Amedeus—Giovanguualberto's difficulty about the name is no doubt suggested by that of Massimo in *Il Negromante*, iii. 4, where he perverts Jachelino's 'pentacoli' into 'pentole', 'pennacchi', and 'spantacchio'.

24-5. *fell upon a light fire*: blazed alight with fire, like 'all on a gore (of) blood'. Again, *The Birthe of Hercules* (c. 1606?) 2340, 2496 (ed. Malone Society) 'our house did shyne as yt had bene on a light fier'.

28. *taught* . . . *lerrie* . . . *poop to*: cf. II. iv. 28 (note)—the separation, a common vulgarity, suggests a supposed connexion with *lere*, learning. 'Insegnava loro rodere i ceci' Grazz. ('gave them beans').

for thier knacking: in return for their noise, or mockery; see *N.E.D.* s.v. *Knack*, v. *Roist. Doist.* III. ii. 58 'in good knacking earnest', of emphatic thump or stamp.

31. *end*: object.

35. *tempten*: plural with a collective. The *-en* of OE. pres. subj. pl. replaced the *-ath* of pres. indic. pl. in early ME. of the Midland dialect,

and became general in later ME. (Sweet's *New Eng. Gram.* (1900) pars. 1230, 1247). Cf. *done*, III. iv. 14.

P. 146, 60-1. The unrhymed line reported in footnote seems inserted by the faint ink corrector merely to obviate some abruptness in ' & conclude with Manutius', with whom no interview has been fixed. But Charinus in the *Andria* lies even more outside the action: see there, v. v. 7.

67. *she*: i. e. 'the pore girle', left hanging, l. 65.

P. 147, 71. *here is the mōnye*: contrast l. 78. In Grazzini (v. v.) it is handed him 'in these two bags', the old man quieting a touch of suspicion by reflecting that his lost hoard was in three; and at l. 85 our author, following the Italian, seems to forget l. 78. Yet, spite of l. 71, he may not intend the money to be actually brought on to the stage.

84. S. D. *and Biondello*]: he has two speeches at the end of sc. viii, at the outset of which only the fresh entries are named, Biondello being included among the 'others' already on the stage.

85. *iumpē*: exactly, as *Misog.* III. i. 178, *N. E. D.*'s earliest instance being of 1539: 'to be iump with Alexander' is used of flattering echo of words in Lyly's *Campaspe*, I. iii. 130.

86-7. *geve me here thy hand*, &c.: to Formosus; intended to suggest the formal ceremony of 'assurance', though Rosimunda should also have been present. Cf. *Taming*, IV. iv. 57-9.

89. *di Medici*: no surname given in *La Spir.* The adapter's eye may have caught Grazzini's dedication to Raffaello de' Medici.

P. 148, 98. *my promyse*: see I. ii. 110-11, v. vi. 13-14. This further, and only real, provision is not made in *La Spiritata*.

102. *faire*: handsome; cf. 'very fairly bound' (of books), *Taming*, I. ii. 146.

107. *in earnest*: in anticipation.

108. *leve*: give leave, grant, as Chaucer, *Troilus*, i. 597.

Scena 8^a Tomasine Philida, &c.: in *La Spir.* v. 6 the necromancer announces Maddalena's recovery, and Niccodemo goes to acquaint her with the contract; but the quarrel between the servants is suggested by *La Spir.* v. 9 where Lucia and the Nurse accompany her to Giovanguilberto's house. The actual dialogue is the English author's.

3. *beverag*: *pour boire*, tip, as v. v. 13. In the drinking-scene, *Piers Plowman*, A. v. 189 'Bargeyns and beuerages, bigonne to aryse', it may carry the sense of 'wetting a bargain'. For the competition between servants to bring good tidings, cf. *Roist. Doist.* ii. 3 end, and Pasiphilo in *Supp.* v. vii. 3, from Ergasilus (*Capt.* IV. i. 12). Essay, p. xlix (7).

6. *good heale be her boote*: thorough recovery be her help.

P. 149, 14. *braide*: start, as l. 16, or perhaps outcry. See *N. E. D.*

21. *nurtured in hast*: i. e. you're a blind puppy. 'Canis festinans cæcos parit catulos,' Erasmus' *Adagia*, p. 315, ed. 1574.

22. *better plaste*: i. e. not spoken now at all.

30. *helping of her sicknesse*: in the Italian the possession was feigned; here, since the pregnancy is real, the recovery must be feigned. Trappola, III. iii. 144-5, could only promise us 'som dogtrick' for this purpose, which must be sought in Tomasine's fictitious excite-

ment. Philida's is merely emulous of hers; and the patient herself does not appear.

P. 150, *Scena 9^a. Man. Car. Bion.*: dialogue almost wholly the Englishman's. Grabau refers us to Ter. *Andr.* v. 5 where (and in sc. vi) Pamphilus exults over his good fortune, imparts it to Davus, and takes Charinus into the house, while Davus bids the audience not wait for their return: but we may compare also Chærea and Parmeno in Ter. *Eun.* v. 8. Further, *La Spir.* v. 10 closes with Giulio's commission to Trafela, as here, to provide good cheer and invite guests to the banquet; and quite the nearest parallel to Biondello's *licenzia* is afforded by the few words of Stragualcia at the end of *Gl' Ingannati*, see note on 57-end.

The deletion marks over 24-74 seem made with a view to the substitution of other matter for what was felt as an unsatisfactory ending; 'brancativs' for 'biondello', l. 24, a change inconsistent with 39, 69, heralding perhaps an alteration never carried out, and the marginal comment (? Wurse so) referring to the effect of simple deletion. See *Intro.* pp. 79-80.

2. *my Ioy*: he comes from Cantalupo, cf. v. vii. 60-1, v. 28.

4. *fleete*: float, OE. *fléotan*. *N. E. D.* quotes *Chaucers Dreme* (bef. 1500), 1962 'Fleting they were in swich wele', &c. Cf. Gasc. and Kinwelmarsh's *Iocasta*, Act I (chorus) 'Then should he swimme in seas of sweete delight'.

5. *yf . . . immortall*, &c.: suggested by *Andria*, v. v. 3-4 'Ego Deorum vitam propterea sempiternam esse arbitror, Quod voluptates eorum propriæ sunt: nam mihi immortalitas Parta 'st', &c.

9. *Bindus & Octavius*: see II. v. 96 note.

righte now: still American, in the sense 'at once'.

10. *to loke yo*: *Euph.* i. 194 l. 32 'to looke it'; *A. Y. L. I.* II. vi. 33.

P. 151, 19. *excede*: not used absolutely, the object following in l. 20.

22. *dreame . . . have it*: *Andr.* v. vi. 7-8 'Num ille somniat Ea, quæ vigilans voluit?'

23. *fourd*: afford (cf. *N. E. D.*), because so unkind hitherto.

26. *cull*: embrace, Fr. *accoler* (*col*). Cf. *Supp.* I. iii. 66 'kissing and colling', and *Euph.* ii. 5 l. 4.

29. *derling*: rhymes with *werlyng* in Heywood's *Prov.* (1562), 65.

P. 152, 48. *huddell*: adv. 'in a heap'; 'to joy' is vb. Cf. note on I. ii. 75.

57-end. *my masters*, &c.: reproducing and enlarging the brief *licenzia* or dismissal of the 'spettatori' or 'ascoltatori', found at the end of *La Spir.* and all Grazzini's comedies, as of Bibbiena's *Calandria* and Ariosto's *Lena* and *Negromante*. The *Andria*, following the *Cistellaria*, closes with 'Ne expectetis, dum exeant huc: intus despondebitur; Intus transigetur, si quid est, quod restet. Plaudite'. Plautus' brief epilogues are usually entrusted to 'Grex' or 'Caterva'; but that of *Dæmones* at the end of the *Rudens* bears some likeness to this. See *Essay*, pp. xlvii-viii. I translate the close of *Gl' Ingannati*: 'Spectators, don't wait for them to come out again; that will make a long play very long indeed. If you like to come to supper with us, I'll expect

you at the Fool (the inn) : but bring your purses, there's no one to frank you. If you don't care to come—and I fancy you don't—stay where you are and good luck to you, and do you, Intronati ('Thunderstruck', the name adopted by the Academy), show your approval.' Trafela's closing words in *La Spir.* are—'Spectators, it will be a good while before I come back with so many errands to go: so, that you may suffer no inconvenience, get you home, for the fun is over; and show your pleasure by your applause.'

59. *small pence*: little pay.

66. *ambrie*: or *aumbry*, cupboard.

P. 153, 80. *we boyes*: indicating composition, or performance, as a school-drama, or by one of the Children's companies.

81. *in gree*: in good part.

MISOGONUS

P. 173, TITLE PAGE. *The names*: the English reader will not, perhaps, resent being told that most of them are of Greek etymology and significant, e.g. Philogonus (child-lover), Eupelas (good neighbour), Cacurgus (mischief-maker), Misogonus (properly child-hater, but meant as parent-hater or bad son), Orgelus (passionate, Gk. ὀργίλος), Oenophilus (fond of wine), Liturgus (good for service), Eugonus (meant for 'good son', cf. IV. i. 98, as Misogonus for 'bad son'); that 'morio' means Fool, 'obstitrix' (obstetrix) midwife, 'peregrinus' foreigner, and 'testes vetulæ' old women witnesses; and (from Manly) that 'Ceister' (or 'Custer' in the play) is short for Christopher.

Bariona: i.e. Barjona, as Kittredge. The contemporary MS. *w* differs in shape from this Greek ω , for the use of which in printed work the Italian Trissino had a fancy, as Collier notes (*Hist. Dram. Poet.* ii. 368).

P. 174, PROLOGUE. 13. *Yow . . . moste excellent*: distinguishing some individual (the Queen, Vicechancellor of Cambridge, some local dignitary), or merely gentle from simple.

16. *I ment it not*: i.e. meant not to claim poetic fame by appearing with laurel wreath. Lines 1-12 are spoken in the person of the author of the play, 13-20 in that of the speaker of the prologue, 37-44 as one of the company of actors. No such confusion occurs in any prologue of Plautus, Terence, or Ariosto: however varied its function, it is consistently written as the utterance of the speaker, not of the poet.

19-20. *in Homers hewe*, &c.: as chief of narrative poets. He appears as a kind of narrative Chorus at intervals throughout Thomas Heywood's *Silver Age*, printed 1613, but probably a revision before Dec. 14, 1601, of Martin Slaughter's *First Part of Hercules*, produced by the Lord Admiral's men, May 7, 1595 (cf. *Henslowe's Diary*, ed. W. W. Greg). 'As custome is' refers not to 'Homers hewe' but to the recitation of the Argument: 'ever was,' true of most prologues of Plautus, is untrue of Terence's or Ariosto's. It is true of *Gammer Gurton*, untrue of *Roister Doister*.

21-2. *Laurentū . . . Italye . . . troiane knightes*: the reference is obviously to the *Æneid*. So 'Apolonia', III. ii. 35, is a classical, not a sixteenth-century, town.

P. 175, 36. *ioy & bankett*: this alone is wanting to the play as it stands. A fifth Act may have given the feast in one brief scene, including possibly the establishment of better relations between the brothers, the reward of Liturgus, an application of Cacurgus, Oenophilus and Orgelus for grace, and something to dismiss Melissa and Sir John. The 5th Act of Plautus' *Persa* is occupied with a banquet: cf. *Stichus*, v. iv.

38. *musicall*: artistic; here of histrionics. The line makes against the performance of the play by any recognized company.

42. *pagins*: pageants (Lat. *pagina*).

P. 176, 21. *demerites*: merits, 'frequent in plural,' *N.E.D.* Plautine Latin: *Pseud.* II. iv. 14.

P. 177, 37. *condinge*: (cf. *Respublica* III. ii. 19, ed. Brandl, p. 308) condign, equal in worth, also Plautine, *Amph.* I. iii. 39.

P. 178, 66. *happing*: *N.E.D.* 'Hap v². I. trs., to cover up or over', with instance 1560.

75. *I este me not grāmer*, &c.: suggests the scholastic origin of the piece: cf. II. iii. 57-64, &c.

82. *nuslinge*: to 'nuzzle' is to thrust the nose into, fondle, hence confused with 'to nurse', *Cent. Dict.*

P. 179, 95. *mande*: manned, escorted, attended: Gosson's *Schoole of Abuse*, ed. Arber, p. 35 'such manning them home'.

P. 180, 131. *he will not*, &c.: if you say 'he will not', you are unreasonable.

P. 182, 185. *Children & fooles*, &c.: in Heywood's *Proverbes*, 1562, Pt. I. ch. xi. Cf. Lyly's *Endimion*, IV. ii. 101.

P. 183, 193. *Founder*: patron; cf. *Buggb.* II. iii. 83 'my foundresse Tomasine', i. e. benefactress, and Fletcher's *Rule a Wife*, &c., IV. ii. 5 'A fellow founded out of charity'.

196. *creake*: obsolete form of 'croak', *N.E.D.*

198. *Alas what meane yow*: Philogonus is teasing his fool by pretending not to hear, or by hiding behind Eupelas.

199. *will summer*: the name seems used generically. Henry VIII's Fool, whose shrewd wit placed him as far as possible from the 'natural', retired from Court on the king's death 1547, and died himself 1560. It is perhaps worth noting that he is said to have been formerly a servant in the household of Richard Fermor of Easton Neston in Northants (some twenty miles S.W. of Kettering), who brought him to Court 1525. Cacurgus seems to resent the name, III. ii. 19-20; but is hailed as 'William' by his old acquaintance, Codrus, III. i. 21; and calls himself so, IV. iii. 14.

200. *ganser*: 'from *grandsire*', Brandl. The *Dial. Dict.* gives 'ganser' as W. Yks. form.

215. *supper its* [nigh five o'clock]: in *Love's Lab. Lost*, I. i. 240, 6.0 is named as the usual supper-time; in *Merchant*, II. ii. 122 Bassanio fixes 5.0 as an early hour (Schmidt), and this latter suits the case better here, for II. iii. 82 shows that to the end of Act II we are still in

the same day. At I. iv. 97 Cacurgus pretends 'its bed tyme', but goes in to cause Eupelas to come out from supper: there follows the latter's interview with Misogonus and escape (end of Act I). Act II is closely continuous with the preceding, and at II. i. 22 Misogonus, whose day may be supposed to begin late, inquires 'How shall we spende this hole after noone?'. Thereafter (II. iii. 104) Cacurgus reports him as gone 'a burdinge', though really gone to visit Melissa. The long scene, II. iv, at l. 9 of which Misogonus proposes a walk in the fields, is interrupted by the bell for evensong, l. 207, after which there is dancing, and (II. v) the entry of Philogonus; and the roisterers depart to finish the night at 'Michole's', l. 83. But at this date, and till 1590, time and place were quite elastic to the dramatist's momentary need.

P. 184, 1-5. The position of these fragments is as I have given them, not, as in Brandl's text, far to the right. Possibly 'ee', l. 4, reported by Collier's transcript, should be '...ne', some rhyme with 'gone', l. 2: but 1-4 may be prose. There is nothing wanting in l. 7.

9. *ha ha ha*: the customary utterance of the Vice; cf. l. 12, I. iii. 5, II. iii. 9, 79; and Iniquytie in *Kyng Darius* (1553), 170, 468, 524; Newfangle in *Like Will to Like* (Dodsley, iii, pp. 309, 332, 337).

17. *waltumes calfe*: 'As wyse as Waltoms calfe' occurs Skelton's *Colyn Cloute* 811, referred to by Brandl, and in Heywood's *Proverbes*, Pt. II. ch. iii, on which Mr. Farmer cites 'wiser than Waltham's calfe that ranne nine miles to sucke a bull' (*Harl. Misc.* vii. 535 'Dis-closing of the great Bull' 1567).

26. *none sonne*: own son, the familiar corruption from 'mine own' (cf. IV. i. 79 'of nuncle and my naunte'), rightly explained by Brandl on II. iv. 17, though here (and II. iv. 86) he explains as 'nicht-Sohn'.

P. 185, 46. *get stroute & stare*: jet (jaunt or swagger), strut, and bristle (of aggressive demeanour) or outface. 'Jett' occurs below (II. iv. 39), and *Buggb.* I. iii. 93. For 'stare' cf. *Whip for an Ape*, 'swear and stare as deepe as hell.'

49, 50. 'which (madness) would so cut Philogonus (if he knew of it) to the heart, that he would injure Misogonus by lamenting it to friends.'

55-8. *poynates . . . take them then boyes*: cf. l. 33: 'will' and 'dick' are the servants named, I. i. 205. At 'take them then boyes' he throws them among the audience. If this were a custom, it might account for the tiresome frequency of puns on the word (e.g. Lyly's *Gallathea*, I. iv. 40-2, 51, II. iii. 40-2), and connect itself with the introduction of pedlars, as in Heywood's *Four PP* (Essay, p. lxxxv) and Medusa in *The Two Italian Gentlemen*, IV. iv, where in Halliwell's Extracts she uses Cacurgus' word—

'A thousand knackes I haue to utter, which I must bestow,

Because they are so secret as becomes not you to knowe'—but 'bestow' might mean 'conceal', and the Malone Society's ed. prints 'haue, to vtter, which I must be slow', &c.

P. 186, 59. *pinnes*: obscenity intended, as Manly notes, comparing Heywood's *Four PP*, 243-52.

63. *yeares*: the projecting ears of his fool's dress.

66. *haue good kinge Midas*: I retain *haue* with the Collier transcript,

suspecting the deletion of the *h* in MS. to be due to some one's failure to perceive that *Midas* (small capital M) is *possessive*.

1-3. *what monster haue we heare . . . tumblyng beare*: in *Like Will to Like* (Dods. iii. 310) Newfangle the Vice, seeing the Devil enter, says

'Sancte benedicite, whom have we here?

Tom Tumbler, or else some dancing bear?

Body of me,' &c.

Cacurgus must be supposed to have his face hidden, being occupied as suggested in I. ii. 65, hence 'robin hoode' of l. 6. For some notice of popular Robin Hood plays see C. M. Gayley's *Representative Eng. Comedies*, pp. xl-xli.

10. *Godes armentage*, &c.: possibly a corruption of some oath like 'God's our 'uauntage' induced by 'Godes my armes' (l. 76 below, and III. i. 128), and 'God's arms', *Dam. and Pith.* (Dods. iv. 80). With 'godes denti deare' cf. 'Gods dinty', III. i. 56, 'gods denty', ib. 115. Brandl explains as 'divinity', fetching a far allusion to Robin Hood in 'deare' (deer). Manly regards it (better) as adj., and 'denti' as 'dignity', comparing 'By goddes dignitee', *Cent. Tales*, C. 701, and the received derivation of 'dainty' from Lat. *dignitatem*.

14. *weil haue an ostler*: 'Hausknecht, zum Bändigen,' Brandl: but Cac. could hardly count on such help. Perhaps a variant of *ossle*, which *Dial. Dict.* gives as N. Yks. vb. and sb. for 'hustle': from 11-12 he seems to be making show of resistance. Cf. his interference, II. ii. 1.

P. 187, 19. *furr*: 'further', Brandl, comparing 'farre'='farther' (e.g. *Taming*, IV. ii. 73 and *Wint. Tale*, IV. iv. 442 'farre than Deucalion off'). Cf. II. iv. 259. OE. *feorr*, far, appears no impeachment to a contracted comparative.

21. *bene thy preist*: i.e. performed thy funeral, hysteron-proteron for 'killed'. Cf. *Roist. Doist*, IV. viii. 53 'Away loute and lubber, or I shall be thy priest', and *Euph. and his Eng.* p. 102, l. 4 'in steed of a sword supply a salue, and thinking to be ones Priest they become his Phisition'.

22. *Sanke ye hy my tosse*: Brandl explains *Sanke* as child's-speech for 'Thank' (here ironical); and *tosse* for 'toes'. I prefer to take *tosse* as the fool's bauble, often tossed in air and caught.

24. *kepte ye thronge*: 'lost myself in the crowd of spectators' (Brandl).

27. *how gattest . . . eares*: Misogonus may have been absent for a few days, cf. I. ii. 64.

28. *skoggingly*: the *Cent. Dict.*'s only instance is from Bishop Hall, 'this scoganly pen'. John Scoggin or Scogan, Edward IV's fool, is said to have flourished 1480: his supposed *Jests* 'Gatherd by An. Boord' (?) were pub. 1626, 16mo: but 'the geystes of Skoggon gathered to gether in this volome' were licensed to Thos. Colwell 1565-6 (*S. R. ed. Arb.* i. 299).

44. *by S^t Loy*: St. Eligius, goldsmith to Clotaire II; a common oath, but chosen here perhaps with reference to l. 43. See Skeat's Chaucer, *C. T.* note on Prol. l. 120.

P. 188, 47. *durge*: Lat. *dirige*, the first word of the antiphon in a Roman Catholic service for the dead (*N.E.D.*).

48. *impostin*: imposthume, swelling: *kodpesse*, for *corpus*, Brandl (lxxxiii. l. 12), and to explain this as a distortion suits the next line better than to take 'codpiece', with Manly, as fully intended.

49. *to lift* . . . *breaste*: Brandl, who explains 'Crileson' rightly, III. i. 195, takes *chery* here as = cherry, and interprets of 'a fat benefice'; but it clearly means 'kyrie'. *Breast* is frequent for 'voice', e.g. *Tw. Night*, II. iii. 20, and *buminge* is a north-country word for 'droning', 'humming', though *N.E.D.* quotes an instance from Marston (1599) = 'notable', 'worth listening to'.

60. *foollorn*: forlorn, ruined.

61. *ride byard*: i.e. Bayard—'be horsed for whipping'; mock-heroic, Bayard being the horse given by Charlemagne to Renaud or Rinaldo; and so Manly: but no instance is quoted of this sense, only the humorous 'ride Bayard of the ten toes' = 'go a foot', *N.E.D.* and *D.D.*

67-8. *enquired* governs *if this . . . dourste*: *to nourture him* = 'by way of egging Eupelas on'.

P. 189, 71. *his*: i.e. Christ's, as often, e.g. *Respublica*, I. ii. 6, 8.

75. *knyfe* . . . *dagger*: the knife was for eating. In Beaumont and Fletcher's *King and No King* (lic. for acting 1611), III. ii. 151 sqq., Bacurius restores the 'knife' attached to the sword he has forced Bessus to surrender, with the words 'Cherish yourself with it, and eat hard, good captain'. In Johnson's *Journey to the Western Islands*, 1774 (ed. Morley, p. 69) occurs—'Thirty years ago the Highlander wore his knife as a companion to his dirk or dagger, and when the company sat down to meat, the men who had knives cut the flesh into small pieces for the women, who with their fingers conveyed it to their mouths.' Cf. *Nature*, ii. 756 (Brandl, p. 139) 'Dager sword nor knyfe he had'.

78. *bouggish*: menacing, terrifying, like a bug (goblin).

82. *cunger*: conjure, in sense of paralyse, render helpless.

86. *cranke*: lusty, high-spirited, in aggressive sense (*N.E.D.*).

94. *at laste*: the same sense as 'at least', as Florio's *First Fruits* 1578, f. 79r.

P. 190, 99. *fare well froste*: proverb to express indifference or pleasure at parting; as Lyly's *Mother Bombe*, II. iii. 98. Ray (1678, p. 243) gives it as 'Farewell frost. Nothing got nor nothing lost'.

101. *take vp the roste* = remove from the table the 'pigge' of I. i. 201, and so suggest to Eupelas to take his leave: I find no instance of a figurative sense like 'bring things to an issue'.

7. *gaskins*: wide trunk-hose or breeches, perhaps of a kind actually worn in Gascony (*N.E.D.*): 'gascoins' occurs *Moth. Bomb.* IV. ii. 39.

9. *none of y^e hastlinges*: see *Buggb.* I. iii. 37 note.

13. *lett all go a wheles*: shirk your duties. Originally, I think, of servants putting burdens on cart or trolley; hence, of taking life easily, as Launce (*Two Gent.* III. i. 312), 'Then may I set the world on wheels, when she can spin for her living'; whence, perhaps, 'let the world slide' or 'slip' (*Taming*, Ind. 144), as a phrase for careless gaiety. Cf. *Ant. and Cleop.* II. vii. 96-8 and Taylor the Water-poet's pamphlet, *The Worlde runnes on Wheelles* (1623).

15. *cacht*: sometimes *c* and *t* are indistinguishable in the MS., but in II. iii. 105, III. ii. 59 I have felt obliged to read *cathe* and *cath*.

18. *by me trwlye*: 'by my truly' given in *Dial. Dict.* as a mild expletive (Yks.) = 'Upon my word'. Cf. 'trullit', III. i. 265.

knave an grane: i.e. in fast scarlet colour, as *Dam. and Pith.* (Dods. iv, p. 20).

P. 191, 23. *doth me chalings and deare*: *deare* (old northern form of *dare*) is recognized as substantive, so the sense may be 'maketh me challenges and defiance': *chalings* is 3 pers. sing. of vb. in IV. ii. 7.

25. *ery length of a spare*: *ery* = every, a whole spear's length, a 'tall' fellow of your hands.

29. *canvas*: drub. *N.E.D.*

31. *venues*: attacks in fencing.

32. *fensuar*: '1552 Huloet; Fence or fensure, *vallum*,' *N.E.D.*: here as 'art of fence'.

47. *dust*: fray, disturbance, *N.E.D.* quotes instance from *Marriage of Wit and Science*, 1570.

P. 192, Sc. v. The missing leaf, judging from the eight ensuing lines of soliloquy, must have contained an interview in which Eupelas, entering during Orgelus' absence, remonstrates with the prodigal, who angrily repudiates his counsel and goes out to bring his men to chastise him. From II. i. 4, iii. 20, he seems to have offered no personal violence: and the disturbance which Liturgus reports (II. iii. 7-8) was Misogonus chastising Oenophilus (II. i. 61-8).

3. *apayde*: pleased, satisfied, Fr. *apaier*.

S. D. *ioynt*: limb, as *Respub.* v. vii. 30 'ieoperde a ioncte'.

10. *If I take him right for*: catch him in fit place and time. Again III. ii. 60. Cf. Lyly's *Moth. Bombye*, I. ii. 25 'wert thou in place where I would teach thee to cog'.

pay him oth peticote: a name for a short coat worn as armour in fifteenth century (*N.E.D.*). Cf. *Respub.* v. x. 79 'have att thye peticote'. Here merely alliterative, like 'rape you oth rages', l. 14.

12. *giue him his olde fippens*: *olde* is intensive: *fippens* is not confined to the north: the point, as in 'as fine as fippence', lies in its excess over the groat.

P. 193, 16. *Jages*: shreds, rags, tatters, cf. l. 60.

20. *fime*: fume, as II. v. 5; 'in a fume' pretty common in sixteenth and seventeenth centuries. The author has little scruple in changing a vowel to cover up a false rhyme, cf. 'nemble . . . dissemble', III. i. 147.

27. *gallonde*: Yks. and Midland form of gallon.

33. *oth ale benche*: where he has sat since the 'morninge', l. 25, till now, late afternoon.

40. *werse*: i.e. heavier by what the cozeners had drunk.

P. 194, 47. *wth a wilde*: cf. III. ii. 59. Probably neither for 'wile' (Brandl) nor 'will' (Carpenter), but an imprecation, *scil.* 'wannion': cf. *Buggb.* IV. iv. 11 note; 'The wylde worm', *Nature*, i. 307 (Brandl, p. 126).

57. *house*: pronounced 'hose' to rhyme with 'nose', l. 59, same spelling I. ii. 11. Oenophilus' loss may be compared with the entry in *Like Will to Like* (Dods. iii. 346) of Ralph Roister and Tom Tossopot

in doublet and hose, after losing coat, cloak, and hat at dice, or leaving them as a pledge.

59. *borde you throughe nose*: scored off you, as Fletcher's *Spanish Curate*, IV. v. 43 'laugh'd at, scorn'd, Baffled and board' (cited *N.E.D.*), but neither *N.E.D.* nor *D.D.* instances 'through the nose'. Cf. II. iv. 35. For boring through the ears as a mark of servitude cf. *Moth. Bombie*, II. i. III.

61. *disardly*: like a dizard or dancing fool: instances of 1594 and 1607, *N.E.D.*

besillinge: 'drinking, revelling, squandering', *N.E.D.* s.v. *Bezzle* vb.

62. *bum fiddle*: play a tune on that organ, kick or beat.

swaddle: *D.D.* gives phrase 'to swaddle a person's sides', beat him soundly, with instance of 1695. Again II. iv. 32.

63. *cherye boles*: perhaps 'cherry (-brandy) bowls'; no inst. of adj. 'cheery' before Cotgrave, 1611.

64. *linn*: or *blinn*, cease. ME. *linnen*. Again (*lin*) IV. iii. 53.

P. 195, 1. *Gods sokinges*: cf. l. 45 footnote. Brandl explains as corruption of 'sobblings'.

6. To Oenophilus: *swilbole* (swill-bowl) is recognized: *swadd*, clown (northern and W. Yks.); Lyly's *Midas*, iv. 3 'Some country swad'.

7. *hatt*: pt. tense of *hit* in Nth. and W. Yks. (*D.D.*).

14. *twangde*: the *D.D.* gives as a Yks. sense 'tread the shoes on one side'. The phrase is therefore a synonym for 'trode on neats leather'; and so no doubt in Harvey's *Pierces Supererogation*, of John Lyly, 'a mad lad as ever twang'd', which I have hitherto supposed to mean 'fiddled'.

20. *come mete wth*: the *D.D.* s.v. *meet* gives 'come meet (or 'meets') with' as Lancs. and Yks. for 'get quits with' (modern slang 'get even with'). 'To meet with' occurs in just this sense in *Supposes*, v. v. 38, and Beaum. and Flet. *King and No King*, II. ii. 75; *Night-Walker*, i. I end.

22. *this hole after noone*: see note on I. i. 215.

23. *eren*: not a recognized form of *ere*, and probably the scribe's error for *even*, as Manly suggests. In the MS. the outward curl of the *r* distinguishes it from *v*.

P. 196, 29. *smogly lace*: smart-dressed lass. *D.D.* gives *smugly* as obs. Sc.: *smug* is applied to herself by a meretrix in *Cambyzes* (Dods. iv. 183). No instance of *lace* as 'tight-laced girl'.

30. *scemish*: squeamish; 'skeymishe' in *Respublica*, I. iii. 124. 'Ryg' occurs in *Gammer Gurton* for 'wanton' III. iii. 18, and 'riggish' in *Ant. and Cleop.* II. ii. 248.

44. *dore*: given as a form of *dare* (Caxton's *Reynard*, 1481, *N.E.D.*), better than = 'adore'. Harington's 'dord' for 'mi spaventi', Ariosto v. 39, is perhaps 'dared', 'daunted', rather than 'fooled'.

49. *horsenightcappe*: i. e. halter (*N.E.D.*).

54. *sleie*: read *stir*. The *D.D.* recognizes *sly* only as intrans. vb. 'slip away' or 'look at slyly'.

P. 197, 65-7. *false kinde*, &c.: i. e. falsetto, which should mean alto, were it not for *counterfet tener*, l. 67 ('the counter tenor a natural male alto, a highly developed falsetto', Grove's *Dict. of Music*). The deleted

'tenther' seems to show that 'false kinde' here represents the tenor part, which, if boys are the actors, is sung by a treble voice.

S. D. *tune of hartes ease*: 'printed with two settings in Chappell's *Old Eng. Pop. Music*, 1893, i. 97 ff.' (Brandl). Cf. *Rom. and Jul.* iv. 5. Some lines in Turberville's *Booke of Faulconrie*, 1575, resemble these.

72. *consist*: imperative.

73. *snugis*: ('snudges') sneaks, low fellows, used of a peasant in *Misfortunes of Arthur*, 1588, Chorus to Act iii 'How safe and sound the careless snudge doth snore'. This, Manly's excellent emendation of *sungir*, is supported by the MS. (*u* and *n* are quite convertible, and the last letter is much nearer *s* than *r*), and confirmed by the echo in *druges*. Collier (*H. D. P.* ii. 374) read *lungis*.

P. 198, 106. *hakinge*: the reader must choose between 'loitering idly', 'sneaking', 'prying', or 'teasing', all given as senses of this north and east country word.

P. 199, 10. *the wise men of gotum*: of whom follies are recorded in *C Mery Talys* and elsewhere.

11. *Peter poppum*: i.e. pop 'em, 'blab', 'annoy', 'startle' (Nthpton., W. Yks.) *D.D.*; here of sensation-mongering.

P. 200, 40. *in space cometh grace*: among Ray's Scotch proverbs. Cacusgus satirically misapplies Liturgus' last remark.

P. 201, 49. *scripp & a staffe*: a beggar's, properly a pilgrim's, equipment.

50. *clumpertone*: clown, clodhopper, *N.E.D.*

52. *souterlye*: low, vulgar, properly 'like a cobbler'.

came . . . from th cart: from rough farm work. Cf. II. v. 54 'be glad go toth carte'.

55. *past whoo*: out of hearing. Probably Manly is right in explaining as a call to horses (*who* is W. Yks. for *wo!* or *woa!*), quoting Heywood's *Proverbs*, p. 152 'Thou art one of them to whom god bad who, God tooke thee for a carte horse'. The sense of excess in 'Out of all crie', 'out of all whooping' (*A. V. L. I.* III. ii. 204) is no doubt secondary.

62. *tute him a good*: tutor him plentifully. *Two Gent.* IV. iv. 161 'I made her weep agood'.

65. *A curste cowe*, &c.: Brewer's *Dict. Phrase and Fable* explains 'angry men cannot do all the mischief they wish', and gives as the Latin proverb 'Dat Deus inimiti cornua curta bovi': the English form occurs *Much Ado*, II. i. 22.

66. *be good in your office*: i. e. mind your own business. Again IV. i. 94.

P. 202, 78. *girmumble*: '*Jurmungle*, obs. sb., Yks. A mess, confusion.' *D.D.*: also as obs. Scotch vb. and sb. *Jurmummle*, crushing, disfiguring.

81. *musche a douche yow*: perhaps for '(I) must a-do (a)s you', i. e. eat and drink, cf. l. 113; but l. 82 rather suggests a garbling of 'muscadiné' (spelt muschedine, II. iv. 15), offered as if still waiting at table, in which he had gone to bear a hand at end of I. iii.

85. *gofe*: i. e. goff, rare for 'godfather', here 'gossip'. Cf. III. i. 35.

88. *nophiles*: for 'Oenophilus' (Brandl).

94-5. Philogonus, disregarding Cacurgus' supposed mistake, imagines Eupelas to have discomfited Misogonus.

103. *lurdinge*: or *lurdan*, implying idle rascality, here as pet name.

P. 203, 106. *buntinge*: yellow-hammer, but Philogonus suspects his true game.

112. *mome*: North-country for 'fool', 'blockhead' *D.D.*

113. *fotherdd*: North-country for 'foddered' *D.D.*

121. *veckinges*: fay-kins, cf. 'bodikins' (*Merry Wives*, ii. 2), 'marikins', III. i. 12 (Brandl).

P. 204, 7. *Gods populorum*: *Respub.* v. viii. 34 'by his precious populorum'.

8. *loue tickes*: occurs Heywood's *Proverbes*, ed. 1906, p. 54, perhaps for 'touches' rather than 'tricks'.

P. 205, 35. *slitt you thorowe snout*: cf. *Taming*, v. i. 134.

53. *Of all loues*: see note on *Buggb.* II. v. 72.

62. *at tables*: backgammon, as *Supp.* I. ii. 8, *Buggb.* IV. iv. 41.

64. *this new start vp rables*: i. e. Protestant Puritanism, with its emphasis on the Bible and dislike of games.

P. 206, 71. *drumbledary*: dromedary, as ill to manage. Cf. 'horson cāmell' *Buggb.* I. i. 11.

76. *brown bessye*: i. e. she of 'Come o'er the bourn, Bessy', quoted *Lear*, III. vi. 25, and called in Dorothy Welde's *Lute Book* (MS. c. 1600) 'Brown Bessé, sweet Bessé, come over to me' (Chapell's *Old Eng. Pop. Music*, i. 121).

79. *a nutmugge to grate*: probably proverbial = 'don't be rough with me'.

82. *sparkinge*: i. e. sparkling (properly the frequentative).

84. *vangel*: '(e)vangel(ium)', Brandl.

86. *none*: own, as I. ii. 26.

89. *croute*: *D.D.* has 'crooty', adj. fr. vb. *crout* or *croot*, 'grumble', *Sc. Yks.*, cf. *route* = root, I. 13; but also *croot* sb. *Sc.* 'a feeble child', 'youngest bird of a brood'.

P. 207, 94. *whipperginnye*: 'Whip-her-Jenny,' a game at cards, borrowed from the Welsh—Halliwell.

96. & hadd . . . *purr*: i. e. an he had played but those tricks he'll come for a certainty. A pear would be no proverb for exactness, nor is the spelling noted: but *D.D.* gives *purr* as 'codlin' (Orkney), or (better) a round bit of wood or iron (Nthants.).

99. *bash*: shame, as in *S. Johan the Evangelist*, I. 98 'in the lane of besynesse loke thou not basshe'.

100. *blanne*: past tense of *blin*, cease, which occurs III. i. 73.

107. *forsett*: perhaps error for *forfett* (cf. I. 109); but *N.E.D.* s. v. *forsat* quotes *The Compleat Gamester*, 1674 'to play at forsat' (Fr. *au forcat*), i. e. the rigour of the game, which would give us the sense 'they've held you to it'.

113. *beakinge*: the *D.D.* has a N. country vb. *beek* 'to warm', e. g. 'she sat beeakin hersel afoor t'fire'.

P. 208, 120. *copsmate*: comrade, as *Buggb.* I. ii. 5.

121. *this booke*: i. e. the pack of cards, instead of the prayer-book he should carry.

123. *mery greke*: mixture of 'Græculus esuriens' and boon-companion as in *Roister Doister*.

127. *acquynt*: OF. *acointer* or *acointer*, 'to affect the acquaintance of' (Cotgrave).

129. *ruff*, *maww*, & *saint*: 'ruffe or trumpe' (Florio), the predecessor of whist: *maww*, played with a piquet pack of 36 cards by two to six players (Halliwell): *saint*, properly *cent*, so called because 100 was the game (Nares). In Joseph Lilly's *Ancient Ballads and Broad-sides*, 1867, p. 123, are sixteen rules for maw, entitled 'The Groome-porters lawes at Mawe, to be obserued in fulfilling the due orders of the game'. n. d.

135. *weekly*: weekly; Manly compares ll. 127, 138, 269.

137. [*Tic*] *tack*, &c.: *tick-tack* was a kind of backgammon played with men and pegs. *The Compleat Gamester*, 1674, explains as = 'touch and take': *mume chaunce*, a card or dice-game, at which silence was essential (Nares): *novum* or *novem* was played by five or six, the two chief throws being *nine* or *five*; cf. *Loves Lab. Lost*, v. ii. 547 (*Cent. Dict.*).

138. . . . *hinge*: may be the name of another game.

140. *ites thy brother*: i. e. a knave. Cf. *Like Will to Like* (1568), Dods. iii. 309—'Here entereth Nichol Newfangle the Vice, laughing, and hath a knave of clubs in his hand which, as soon as he speaketh, he offereth unto one of the men or boys standing by.

New. Ha, ha, ha, ha! now like unto like: it will be none other, Stoop, gentle knave, and take up your brother.'

P. 209, 143-4. No doubt Brandl is right in supposing the gown actually stripped from him, yet at l. 203 he pledges it again. Cacurgus appeals to his stockinged legs as proving him a knave: in the *Descrip. Cat. of Playing Cards in the Brit. Mus.*, Plates xv, xvi, and xviii (German and French cards of middle and end of sixteenth cent.), the knaves have short tunics and close-fitting hose, the kings a flowing robe.

145. *Gods chekinge*: probably = checking, the mockery and 're-proof' of the Passion.

the pristres sland: *sland* is undoubtedly the present MS. reading, though two letters (? *ed* or *er*) are blackly deleted at the end of it, a correction which seems to forbid further emendation, e. g. to *shamd*. Manly's ingenious suggestion, *flaud* = 'flawed' (a pretty frequent sixteenth cent. spelling of 'flayed') in the sense of 'stripped', is not quite convincing.

147. *make the mach to novū*: make sides for, or begin playing at, novum, the game mentioned l. 137.

we fue: Cacurgus is perhaps left out, though his remarks, ll. 149, 179, 258-9, seem those of a player rather than spectator. L. 205 might be opposed, and see on l. 247.

155. *Hafe stake*, &c.: i. e. she proposes to share the fortune of the coming throw with the lucky vicar.

156. *at all this*: 'throw at all this.' *now happely rise*: like 'rise winnings luckelye', l. 152.

157. *thiker*: i. e. more quickly: the faster the throwing, the more throws.

159. *sacringe*: consecration. *The noble* was of gold, worth 6s. 8d.

167. *Markus Marcurius*: Mercury, god of gain as of eloquence, is invoked (with humorous or popular prefix) as a kind of familiar by the gambling priest.

169. *at ninch*: closely (to the best throw).

P. 210, 178. *round game*: high stakes to throw at; cf. 187-8.

179. *toth boxe*: perhaps of forfeits paid to the pool, or simply to himself as collector of his winnings by the throw: see on 'plye the box', *Bugg.* IV. iii. 30.

181-2. Orgelus refuses to pay unless he wins on the next throw.

187. *ruddake*: gold coin, properly robin redbreast: Lyly's *Midas*, II. i. 75 'golden ruddocks in his bagges'.

192. *wagpasty*: -*pasty* perhaps inceptive, 'in the moulding'; or implies 'fond of tarts': *Jack Juggler* (Dods. ii. 141) 'this wage-pasty is either drunken or mad'.

194. *take lubin lawe*: accept the rule of children's games, without stakes or serious forfeits. The *Dial. Dict.* gives *lubin* sb., a children's game in many parts of England, with dancing and accompanying chorus in which 'lubin loo' is often repeated.

195. *their all hab or nabes*: there's all I have left, hit or miss! (A.S. *habban* or *ne habban*, as Brandl.) Cf. *Euphues*, ii. 123 l. 11 'Philautus determined, hab, nab, to send his letters'.

198. *ryall*: worth 10s. when first coined by Edward IV (*Cent. Dict.*).

P. 211, 202. *by gods bleste*: i.e. the saints; or supply 'cross', 'sacrament', &c.; or possibly for obsolete *bless* = blessing. Again *Gam. Gurton's Needle*, l. 241 (cited Swaen).

203. *theirs my gowne*, &c.: see note on 143-4. As *Cacurgus*, l. 205, raises no objection, the priest may have won it back or redeemed it.

204. *a gree groat*: a grey groat; cf. *Dam. and Pith.* (Dods. iv. 76) 'the fair white groats'.

205. *hange oth hedge*: probably = become a hedge-priest, join the unfrocked disgraced clergy.

206. *has the Marchant*, &c.: cf. *Like Will to Like* (Dods. iii. 344) 'Hath increased a noble just unto ninepence' and Florio's *Second Froles*, 1591, p. 143: Heywood's *Prov.* Pt. II. ch. v, p. 66

'He maketh his marts with merchants likely

To bring a shilling to sixpence quickly'

209. *saunce bell*: sanctus-bell, here the ordinary church-bell, as in Raleigh's poem on *Love*,

'It is perhaps that sauncing-bell

That tolls all in to heaven or hell.'

210. *must out for wrangler*: must cease to be a player.

211. *ith lurtich*: at utter loss, in its original gaming sense; cf. *N.E.D.*

215. *kepe thy farne*: stay on it, stick to your occupation.

216. *no starter*: not inconstant; in *Euphues*, i. 222 l. 10 of Jason.

218. *ath ordinarye* . . . *charter*: secure you indulgence at the bishop's hands in case of complaint.

223. *a man or a mouse*: highest or lowest. Manly quotes *Apilus and Virginia* 'It is but haphazard, a man or a mouse' (a line I do not find there): his quotation from *The Schole-House of Women* gives rather the common opposition of courage and cowardice.

P. 212, 227. *Clā. Dise hic*: i.e. 'Clark. Speak here!'

244-5. *saumes* . . . *avy*: in the Roman Breviary Matins and Prime commence with the Paternoster, Ave Maria, and Apostles' Creed. Edward VI's first Prayer-Book (1549) had reduced the number of daily psalms and omitted the *Ave Maria* (Procter and Frere's *Hist. of Book of Com. Prayer*, pp. 52, 373): Orgelus is of the old persuasion, l. 64, though we need not suppose his interest intense.

247. *fyve knaves besides*, &c.: cf. 'three knaves in a cluster', *Like Will to Like* (Dods. iii. 331). With Melissa, but without the Clerk, six people are present. Cacurgus excludes himself as Fool, not knave, and as an afterthought pretends to except Misogonus and Melissa; or including himself and excluding the woman, pretends to add Misogonus to the exception; or, really excepting them, counts Sir John as two, after a proverbial phrase found in *Dam. and Pith.* (Dods. iv. 20) 'You lose money by him, if you sell him for one knave, for he serves for twain'.

251. *tourne him my booke*: find him the places.

252. *S^t thays*: 'S^(t) (Mat)thays' (Brandl)—but probably rather a canonization for the nonce of the famous courtesan (and so Manly), with the same aptness to the accompanying remark as in 'saynt cuccold' 74, 'S. sunday' 209, and 'S. Samson' I. iv. 25.

P. 213, 258. *By tetragranaton*, &c.: i.e. by God and the Devil I (will) make thee stay. *Tetragranaton* is for *tetragrammaton*, the Cabbalists' 'ineffable name' of God, i.e. the four consonants JHVH (Jehovah), pronounceable only by interweaving the vowels of the separate word 'Adonai' (Lord). Cf. Cornelius Agrippa's *De Nobilitate . . . Feminei Sexus* (Antwerp, 1529), ed. Lyons, 1531, p. 519 'ex Cabalistarum mysticis symbolis, ipsum nomen mulieris ['Eva' or 'Evah'] plus affinitatis habere cum nomine ineffabili divinæ omnipotentiae *τετραγράμματος*, quam nomen viri'. *The blacke santas* (sanctus) = St. Satan (as fallen angel), though the term later denoted a profane hymn to him, or any noisy disturbance.

259. *farr*: farther; cf. I. iii. 19 note.

263. *crashe*: given Nares and *D.D.* as 'entertainment', 'noisy feast'; here evidently 'romp'.

270. *The vickar of S. fooles*: perhaps not an actual dance, but might be a derivative from the Fools' Dance mentioned by Strutt (*Sports and Pastimes*, ed. Cox, 1903, p. 183, and plate, p. 138). The 'shaking of the sheets' occurs often as a dance-name, with *double entente*, as here and Lyly's *Pappe* (vol. iii, p. 411): on that of l. 273 it may be noted that 'quail' was a cant term for a prostitute.

276. *sincopasse*: cinque-pace; cf. 'sincaunter' for 'cinquanter', III. i. 25.

277. *closse q^d curyer*: "Close!" quoth the currier"—of hides, or horses, as Manly. *Wim-wam*, freak, flourish.

281. *trace*: used transitively of dancing in the very similar scene of Beau. and Flet.'s *Scornful Lady* (1611), II. ii. 1 'trace out thy darling'.

P. 214, 284. *henbourde*: ? 'bridal merriment' or 'merry bride'. *Hen-* is a Yorkshire word compounded with others to denote 'wedding—' (*Dial. Dict.*).

285. *vauntid*: for 'vaulted', or correctly for some special movement.

287. *tupe*: copulate.

291. *stoned preist*; quasi 'stallion-priest': *yene* (the first *e* is perhaps a blotted *o*), *yen* in *D.D.* is not Yks. but W. Somt. for *yon*: a *stur* is object, not adverb, cf. *Buggb.* I. iii. 44.

293. *serve them a trust*: the *Dial. Dict.* gives *trust* sb. as Lancashire for 'leap-frog'; the sense, then, may be trick or surprise, as of one who tumbles another over by leaping unexpectedly over his shoulders. Again IV. i. 31.

295. *hurricampe*: ? stampede—not in *N.E.D.* separately, nor *s.v.* hurricane.

296. *Jochum*: Brandl suggests the Biblical Joachim.

Sc. v. 5. *in your fustinge fumes*: into your ranting (fustian) rages.

P. 215, 9. *your old showes*: to express ridicule or contempt, in Fletcher's *Rule a Wife*, II. 2 end 'I thank you For your old boots', and *Mad Lover*, III. iii. 15 'all to liquor thy old boots, wench'.

15. *porte*: train, as in *Respublica*, I. iii. 156, probably *Taming*, I. i. 208, and perhaps *Welth and Helth*, 156.

20. *bones*: the surviving traces suggest a doubt if C is correct.

23. *your seven egges*: *N.E.D. s.v. egg*, sb. 4 gives 'come in with five eggs', to break in fussily with an idle story.

32. *pild Jacke*: Manly derives from OF. *piller*, adding 'frequent in the phrase "poll and pill"'. Skeat says 'Prob. not the same word as *pilare*, to strip of hair'; but here it = 'shorn' as in 'the pylde preest', *Johan Johan*, 289, or alludes to his lack of his gown: 'thou pyld knaue' is used (? to a servant) in *Nature*, Pt. II. 523.

P. 216, 42. *live beside the*: cf. *Like Will to Like* (Dods. iii. 351) 'if severity should not be executed One man should not live by another'.

43. *put vs to wreke*: make us pay penalty, or (perhaps) compel us to use force.

46. *kepe . . . in mauger*: 'kepe in' for 'support' is quite unnatural. Probably *manger* 'board' has been omitted by the scribe before *mauger*.

54. *go toth carte*: work as a farm-labourer, cf. II. iii. 52.

59. *drevell*: slut, a variant of *drivel* (*N.E.D.* sb.¹ obs. 3).

60. *couckstole*: cucking-stool, for a scold.

P. 217, 63. *Gods croust*: probably for 'crust', i.e. the sacramental bread.

82. *a clubb Naue*: the knave of clubs (Pam) is of special importance in certain games. Cf. III. ii. 52.

83. *to Michole*: Michael's tavern (Brandl).

P. 218, 94. *sith*: sigh, cf. I. 165; 'sight' being another recognized variant, e.g. Lyly's *Sapho and Phao*, III. iv. 71 (Q¹).

P. 219, 116. S.D. *tune of Labondolose hoto*: I find nothing in F. J. Childs' *Eng. and Scottish Ballads* nor in Chapell's *Old Eng. Pop. Music*, which notes the mention of 'Heart's ease' in our play (II. ii. 68); but in Joseph Lilly's *Ancient Ballads and Broad-sides*, 1867, p. 78, is 'A brief sonet declaring the lamentation of Beckles, a Market Towne in Suffolke, which was in the great winde vpon S. Andrewes

eue pitifully burned with fire . . . 1586. To the tune of Labandalashotte'; and its dolorous character is supported by the S.D. in the Latin university play *Hispanus*, 1596—'Dum ex ædibus exeat tibicinem iterum incipe | vel hominem in desperatione vel Doctorem Faustum | vel Doctorem Lopezium, vel Labandalashottum' (Churchill and Keller's art. in *Shakespeare Jahrbuch*, xxxiv. 300). Is it a relic of the Italian actors who between Feb. 28–Nov. 1, 1574, 'ffolowed the progresse and made pastyme fyrst at Wynsor and afterwarde at Reading' (*Documents Relating to the Revels*, ed. Prof. Feuillerat, 1908, p. 225, and Collier, *H. D. P.* i. 226). (? La banda da Scozia, Lo bando lo ciotta, L'abbandonato ciotto (cripple), L'abbandona-scotto); or Spanish (El abandonado soto (grove))?

136. *by sufferinge*: by being suffered or indulged.

138. *the element*: sky, properly atmosphere: cf. *Euphues*, i. 293
1. 23 'firie impressions in the Elemente', *ib.* l. 31 'the beautifunesse of the Element'.

P. 221, 1. *Heave slowe heave slowe*: added in a different hand. Possibly 'hearestowe' (hear'st thou) is meant in one or the other case; but undoubtedly in one, or both, we have the carter's call to horses given in *Dial. Dict.* as *haue* vb. Yks. Der. Not. Lin. (Yks. forms *arve*, *auve*, *haave*, *harve*, *hoave*, *orve*) meaning 'turn to left'—'turn to right' being, I am told, 'gee' or 'yeat'.

2. *sandid sow*: cf. l. 53. Manly supports his explanation 'sanded' (i. e. yellow or white) by 'I'll give him the sanded sow', *Reversby Sword Play*, 161, 'Your sandy sow', *Gam. Gurt. Need.* IV. i. 22.

4. *out to mast*: to feed on acorns, beechnuts, &c.

9. *puddings and souse*: i. e. black puddings and broth.

10. *cockaloudlinge*: so Manly, = cockadoodling, cf. *N.E.D.*

12. *quarkned*: 'the cook'll "quarken" you.' *D.D.* gives *quark* as W. Yks. for *quawk*, caw, croak.

20. *two fooles toth tyth*: i. e. two in the tithing or parish, one besides himself: apparently alluding to some proverb which declared it folly to hold the office six times.

21. *to serve a prince*: as keeper of the king's peace, cf. *Much Ado*, III. iii. 69 'You, constable, are to present the prince's own person'.

23. *this seven yeare*: merely 'this long time'.

P. 222, 24. *eat a bottell of hay*: were asses together.

26. *baskettes . . . capenes*: Codrus puts the cart before the horse again, l. 30.

28. *conceaved*: no doubt about MS. Brandl, p. lxxxiii, says 'for *conceited*': but query? 'thou *born* lout', connecting 'Custer' with 'custron' or 'coistrel' (cf. *N.E.D.*).

29. *minsimust*: 'for *mumpsimus*', Br. p. lxxxiii, applied to Cleander, *Supposes*, I. iii. 87.

30. *good stumble*, &c.: confusion for 'good horse that ne'er stumbles', Heywood's *Prov.* Pt. I. c. viii (Manly).

34. *wout*: i. e. wilt; Manly quotes *Hamlet*, 'Woo't weep? woo't fight?'

42. *spurr . . . whestion*: ask . . . question. A.S. *spyrian*, Sc. *speir*.

With pun in Lyly's *M. Bomb.* IV. i. 20, II. 185, &c. 'Whestone' occurs III. iii. 76.

44. *mage mumblecrust*: her real name is Madge Caro, I. 252. The alliterative nickname (cf. 'Marion May-be-good', *Cambyases*, Dods. IV. 224) may be far older than *Roister-Doister*. Cf. *Piers Plowman*, B. II. 108-11, 'Waryn Wisdom', IV. 26, &c.

P. 223, 48. *aglet*: tag of a point, Fr. *aiguillet*: 'aglet-baby,' i.e. image carved on it, occurs *Taming*, I. II. 79.

52. *De good deene*: corruption of 'God gi' ye good even': *twe*, ME. *twey*, A.S. *twegen*: *whochiltals* (*who* for *ho*, 'she') 'she-chickens'—all as Brandl, who compares 'wo silliboukes', IV. i. 160 (but see my note). Manly questions the fem. *who*, and explains as = 'whatchucallums', Codrus being now doubtful of their sex. *Maunde*, basket.

57. *gods dinty*: see note on I. III. 10.

64. *cagin*: ? for 'catching', i.e. fortune, ease, like 'taking': but more probably 'occasion', as Prof. Carpenter. Manly cites *Lear* (Qq), IV. vi. 240 'without vurther cagin'.

65. *tournde vp his heiles*: died; *N.E.D.* s.v. heel, 22.

69. *showe the gouse*: i.e. shoe the goose, as Manly, referring to Dyce's note on Skelton's *Colyn Cloute*, 198: 'spend one's time on trifling or unnecessary labour', *N.E.D.* (s.v. goose, I. d).

73. *blin*: cease, as II. iv. 100.

P. 224, 85. *in iocundare cum amicis*: Codrus' Latin need not wholly surprise us: cf. IV. i. 153-6, where he represents his courtship as something of a blow to his intellectual life. The Vulgate in Luke xv. 29 (the Prodigal) has 'ut cum amicis meis epularer'. *Iucundare* is used by St. Augustine.

91. *corsy*: corrosive, 'corrosies', *Bugg.* II. III. 142.

96. *wottle*: originally 'wot well', here = 'wot', as the following 'well' shows.

P. 225, 102. *tale . . . oth mann ith moone*: of idle talk or tale, as in Prol. to Lyly's *Endimion*.

104. *Mosse*: for 'Mass' (by the mass) or 'Master': *retorumes*, rhetorical terms.

P. 226, 129. *in some heape of ashes*, &c.: she has probably been using some lye or detergent made from ashes for washing. Cf. IV. i. 85.

P. 227, 155. *your praiers are but superstitious*: prayers for the dead, retained in the First Prayer Book of Edward VI (1549), were removed from the Burial Service in the Second (1552). (Procter and Frere, *Hist. of Bk. of Comm. Prayer*, p. 82.) Philogonus is 'oth new larning', i.e. Protestant. In Bale's *Kynge Johan* (? 1547-52) Act II, the Pope, enlisting the Nobility against the reforming king, grants them plenary indulgence on condition that 'from the new lernyng ye are wylling for to fle'.

163. *when*: at the point at which, or a (have) may be omitted before *made*: Manly would read *wher*, i.e. *where*.

P. 228, 166. *loue*: 'I suspect should be *loule* for "lovely"' (Carpenter).

170. *ingrū*: for 'ingram' = ignorant: cf. on *Bugg.* II. iv. 23.

178. *Junpe*: adv. 'exactly', as *Bugg.* v. vii. 85.

179. *both ons loore to lye*: in the MS. *ons* is written over *are* deleted,

the *l* of *loore* is in the scribe's ink, the other letters in the corrector's blacker ink, and *ye* deleted stands before *lye*: an original *both are loial to ye* seems to have been altered as tautological.

P. 229, 193. *pounder*, &c.: if you ponder the matter.

196. *blothernales*: from 'blood of the nails' (Br.), i. e. nails of the cross. *Wher had we yow*, i. e. how did I hurt you? *Crileson*: 'kyrie eleison, antwortgesang' (Br.). Manly adds 'slang for a scolding': cf. Dame Coy's threat to give her husband "a kyrie ere he went to bed" in *Jack Juggler*.

198. *list thou me*: dost give me the lie? *memorandum*: for 'memory'.

201. *ill kivinge*: there's ill brewing! *Keeve* (Sc. *kive*) vb. 'to ferment'.

202. *bomination*: the first letter has a loop, which the scribe's capital C lacks: it closely resembles *b* in *boy*, l. 204, and elsewhere.

Gome: 'godmother' (Br.). I suspect = 'Go home!'; but 'gome' occurs at least three times in the *York Mysteries* for man, fellow, e. g. xxxiii. 305.

203. *descry*: proclaim, make known. OF. *descrier*.

204. *tome boy tome*: I should explain as a rallying-cry, 'To me, boy! to me!'; but rhyme seems against it. Probably *t* is meant for *c*.

205. *Jadge*: must = Jade, though unrecognized *N.E.D.*, *D.D.*

P. 230, 210. *foullle*: Manly proposes *dolte* for the rhyme's sake; *doulte* is a recognized contemporary spelling.

211. *eg^{le}* . . . *collupte*: Manly notes the pun on the dish 'eggs and collops', i. e. rashers of bacon.

thou nightes yet chese: it was open to you (not to notice it).

226-9. *she was counsaild*, &c.: this wholly inadequate explanation is the only one offered: cf. l. 249.

P. 231, 253. *Jacke a male*: 'perhaps for *Jack-amend-all* as the rebel Jack Cade (1450) was called in ridicule' (Br.), appropriately, if the form would allow it, but more probably 'Jack of (or in) the trunk', of sudden appearance: cf. p. 47, l. 16.

P. 232, 256. *Bith mouse foote*: 'by the (God's) mouth and foot' (Br.): again *Apius and Virg.* (Dods. iv. 151).

265. *trullit*: I think a corruption of 'by my truly' I. iv. 18.

266. *somewhat oneward*: something by way of earnest.

279. *demise*: dismiss, a Latinism (*dimittere*).

P. 233, 3. *y^e wethercocke of poles*: the earlier mishaps of this unfortunate bird are chronicled in Stow's *Survey*, ed. Strype, Bk. iii, p. 143. From p. 149 it appears that the steeple was again fired by lightning June 4, 1561, and, with the roof, consumed; nor was the steeple restored in Elizabeth's time. Allusions to the cock are found in Skelton's *Colyn Clout*, 40-2, and *Triall of Treasure*, pr. 1567 (Dods. iii. 267) 'The same year the weathercock of Paul's caught the pip'.

6. *cokes*: ninny, simpleton *N.E.D.*

9. *in hugger mugger*: 'in hugger mugger to inter him', *Ham.* IV. v. 80, i. e. obscurely.

12. *heare*: in his brain.

16. *olde trot*: i. e. Alison: usually of a woman, as *Supp.* III. v. 35 and *Taming*, I. ii. 80, and supported by *hir*.

23. *a cowlinge carde*: see note on *Buggb.* III. i. 51.

P. 234, 29. *golia*: Goliath, champion.

48. *crabtre fast*: i. e. faced, wrinkled like the bark or fruit of the crab-apple. Cf. *Taming*, II. i. 228.

P. 235, 50. *tale of a tubb*: in Heywood, Pt. II, c. ix, where Farmer quotes an instance from Bale's *Three Laws*, 1538.

52. *sure as a clubb*: cf. II. v. 82.

54. *colefeke*: the same as 'colpheg' *Dam. and Pith.* (Dods. iv. 60), where Steevens suggested 'colaphize', Cotg. *colaphiser*, to buffet.

59. *some wilde*: 'for wile' (Br.), but I think rather adj. as sb. 'violence'. Cf. II. i. 47; and for *take him right*, II. i. 10. *Mithere*, for 'mother', calling Codrus an old woman; though possibly reproducing his carter's call to his horses. (*Mither* = 'come hither' in the south, *Dial. Dict.* s. v. *Mather*.)

63. *wth a fleete*: *fleet* vb. is Yks. and N. Mid. for 'skim'; but the sb. is *fleeter*, so I prefer *flet*, sb. Yks. 'flash'.

P. 237, 28. *my garment is pyde*: *Cacurgus* has to find excuse for his motley: cf. I. iii. 36-7, and below, 53-5, 71.

34. *cynd*: *Scinde* or *Sinde*; 'the river Indus, still called *Sinde*', *Purchas his Pilgrimes* (1625), ed. 1905, i. 76.

50. *the Morphewe*, &c.: the scurvy, the boil, blain and wheal.

51. *pose*: cold; *hichcocke*, hiccough (Manly).

P. 238, 69-70. Placed as in our text, and extra-metrical, representing interjections by the women at intervals during the preceding speech.

72. *to fuls a*: i. e. so (= as) full of his; *to* the scribe's mistake for *so*, *fuls a* Isbell's transposition for *ful a*'s.

72, 74. *woaude . . . laude*: i. e. world . . . lord, seem preferable to *woande* (conn. with *wunian*, *woning*) . . . *lande*, though the American euphemism 'good land' (for 'Lord') might possibly have an Elizabethan origin. Cf. IV. iii. 1, 17.

75. *meckinse*: i. e. *Marikins* (Br.).

P. 239, 107. *overwhart*: overthwart, perverse: Skelton's *Magnyfycence*, 562 'angry and ouerwharte'.

109. *gayte*: ? = gad-about, gossip: *make-bate* (strife) occurs *Respublica*, v. ix. 41.

P. 240, 117. *defaunce*: for affiance, confidence. I understand *so* . . . *saft*, like Manly, as 's-s-soft', i. e. 'stay!' Madge trying to prevent the 'instrument' of l. 123 being put into her mouth.

126. *moukeforke*: i. e. muck-fork. *Gayne* (for *gane*?) = yawn, A. S. *ganian*, Du. *janen* (Br.).

130. *hipocrase*: with pun on 'hypocrisy'. The passage 129-46 mingles moral allegory with ridicule of the charms and mock prescriptions given by quack pretenders to medicine and magic. Cf. *Buggb.* iii. 3 and *Euphues* ii. (1580), 116.

136-7. *venus here*: Venus' hair, 'a delicate little fern' *Cent. Dict.* *Stone rewe*, 'stone-raw' or '-rag', a lichen. *Siphory*, prob. 'succoury', chichory.

P. 241, 147. *Yeave in wenye*, &c.: 'you've in verity liked me'; Brandl, who explains the next words as a distortion of, followed by a correction to, 'what will you take'; but I prefer 'liked me well (or 'wholly') with your talk; what'll you take', &c. Cf. 'Whale', IV. i. 23.

P. 242, 11. *ith backhouse dick*: in the privy's cesspool, in the worst possible position. But cf. III. iii. 3.

23. *Whale ye*: Prof. Carpenter rightly explains as contraction for 'What will ye', comparing 'whole' = what will, III. iii. 147.

P. 243, 31. *served me a trust*: i. e. a trick; see note on II. iv. 293: *yeames*, 'yea, mass!' (Br.).

32. *saddlebackt*: of a horse whose back incurves too much, probably of Madge's figure as she leans forward on her staff.

33. *kepe all the rout*: make all the fuss and delay.

34. *at last [shrifte]*: auricular confession, i. e. privately to a priest, e. g. at *Shrove-tide* (probably intended here), was enjoined by the Six Articles 1539, but made voluntary in the Prayer Book of 1549.

35. *sufukes*: transposition for *fusukes*: I should have explained as 'physic(s)'; but Manly (better) suggests a vocative, *fussocks*, the sing. meaning 'donkey' or 'stupid person', given in *Dial. Dict.* as a Yks. term of contempt for a coarse, fat woman.

36. *xx^s thicke*: a solid or good 20 shillings: *morell*, name for a horse, as *Buggh*. I. ii. 70.

43. *coietous scoles*: Codrus' corruption for 'covetous scolds' as Br.

47. *boust stoule*: bolster-stool (Br.), i. e. with a cushion. Manly suggests 'box-stool', *N.E.D.* *boust*.

P. 244, 49. *that scottish knavery I woud quit*: pay out that Scotch rogue, i. e. *Cacurgus*. ('Scottish' *quasi* foreign.)

52. *will yow none*: equivalent to 'will you not?'

54. 'Because of you we shall get nothing now, or only a spoonful or so.'

55. *couple of shotes*: probably 'two years' rent'.

57. *Bith meke*: 'by the marikin' (Br.): Manly thinks may be adj. with ellipse of some sb.: cf. III. iii. 75.

65. *gods nowne*: merely one of the varieties of 'God's wounds', as Swaen, *Eng. Studien*, xxiv, p. 54, cited by Manly, who aptly quotes R. Greene's pun, 'began . . . to sweare and to rap out goggs Nownes and his pronouns, while (until) at voluntarye he had sworne through the eight parts of speech in the Accidence' (*Works*, x. 99).

P. 245, 76. *by cocke & pye*: 'by God and Pie', the latter being the Ordinal of the Rom. Cath. Church, so called from its pied or confused look to the eye (Lat. *pica*, magpie). *N.E.D.*

78. *sange lulley by baby*: 'see Ritson's *Ancient Songs*, new ed. I. lv, for the music of this old burden from a MS. of the reign of Rich. II or Henry IV' (Collier's *H. D. P.* ii. 379).

79. *nuncle & my naunte*: see on I. ii. 26.

81. *membres*: memories.

82. *Intrat Cr[ito]*: in *Dram. Pers.* described as 'peregrinus'. He may be supposed a comrade or fellow-voyager of Eügonus (cf. I. 28 'a brasse of striplings', and I. 152) and represents the Peregrinus who in *Prodigal-plays* (e.g. Macropedius' *Asotus*, v. 2) sometimes brings the father news of his absent son's distress. In justice to Fleay's theory of a connexion of *Misog.* with *Like Will to Like* I note here Newfangle's arbitration between Ralph Roister and Tom Tossplot (Dods. iii. 324) 'If thou provest thyself the verier knave by good proof, | Thou must be the elder brother and have the patrimony.'

85. *wth lye & all*: spite of ll. 17, 19 Alison seems to have returned to her washing, and has the soap or lye made from ashes in her hand, or the suds about her. Cf. his reflection on her previous appearance, III. i. 128-9.

86. *wth a wannion*: see note on *Buggb.* IV. iv. 11.

87. *vp & downe*: all over, exactly; as *Two Gent.* II. iii. 26.

P. 246, 94. *Be . . . good in your office*: mind your own business; cf. II. iii. 66.

95. *to haue all tyth dost*: to be master of all the parish, thou dost.

101. *mist cushinge*: explained of the cushion-dance by Br. (but they could see it as they knelt), of a mark in archery by Carpenter (but no such sense of 'cushion' *N.E.D.*), and of missing an ordinary seat by Manly, who quotes Skelton's *Colyn Clout*, 997-8 'And whan he weneth to syt, Yet may he mysse the quysshon'. Again, *Euphues*, v. 237 l. 22, and Heywood's *Prov.* Pt. II, c. ix 'Ye missed the cushion for all your haste to it'.

105. *First letter of your names Eue*: the common joke of giving a whole syllable or the whole name under this formula originated, no doubt, in rustic misstatement.

bruckle faste ewe: 'black- or dirty-faced ewe'. *Bruckle* is given in *D.D.* and *N.E.D.* as a N. country vb. 'to make dirty', ptcip. 'bruckled' quoted as late as 1691.

112. *Gods drabes*: God's bloodstains. *Dial. Dict.* gives *drab* as Sc., Yks., Lancs. for spot, stain, sb. and vb.

P. 247, 116. *take hir vp for haltinge*: find some mistake in what she says, an aside to Alison: Codrus' jealousy is admirable.

118. *by dene*: ME. *bidene*, together (Br.). See *N.E.D.* s. v. *bedene*, adv.

127. *Gods blwe hood*: i. e. God's blue hood, not 'boyhood' or 'bloody head' Manly, who gives Dyce's inst. 'By gods blew hood' (*Tom Tyler and his Wife*, p. 5, ed. 1661) quoted on Skelton's *Magnyfycence*, 1128 'For Gods cope thou wyll spende'. The ed. by R. Lee Ramsay (E.E.T.S. 1908 l. 1116) treats 'God's cope' as an exclamation = 'hood'; and I take it that 'God's blue hood' is simply the sky.

were your fater a glacier: i. e. you're not a pane of glass. *N.E.D.*'s earliest inst. as 'window-glazier' is of 1408. In 1439 or 1447 the contractor for the windows of the Beauchamp chapel at Warwick binds himself not to use English glass (*Enc. Brit.* s. v. *Glass*).

131. *after the risinge rection ith north*: must refer to the Pilgrimage of Grace at the end of 1536.

P. 248, 137. *umber then*: number it, reckon it up then; suggested also by Manly. *Dial. Dict.* gives *umber* sb. as War., Suff., Dev. for 'number': it must have been a Yks. vb. in 1577 or before. Brandl's 'umpired' is not very natural, nor is the matter yet decided.

142. *augrū*: or *augrim*, = algorism, Arabic numeration, here 'arithmetic' (*N.E.D.* and Manly). Cf. in *Two Ital. Gent.* 628 'names of Augrem' for magical names.

145. *we clementid*: Carpenter's proposal seems best—*wer clementid*, i. e. it were St. Clement's tide (Nov. 23); but *D.D.* gives 'clementing' for a children's custom of soliciting apples, sweets, or pence on St. Clement's night, and the verb may possibly have been applied to some

dole (l. 147) to their elders. St. Nicholas day is Dec. 6, St. Stephen's Dec. 26.

P. 249, 154. *cū spiritu tuo*: among the Responses at Prime in the Roman Breviary—in the First Prayer Book Cranmer compiled Morning Prayer from the Roman Matins, Lauds and Prime. Codrus has served as clerk. There may be here a reminiscence of drunken Hance in *Like Will to Like* (Dods. iii. 328):

'Ich le-le-learned zome

La-La-Latin when ich was a la-la-lad:

Ich ca-ca-can zay *Tu es nebulo*, ich learn'd of my dad,

And ich could once help the p-p-priest to say mass:

By gods, ma-man, ich ha' been cunning, when 'twas.'

156. *gods ludd*: = ME. *luddock*, hip, thigh (Br.); but perhaps a corruption of 'blood'. Manly suggests 'lid'.

catar waulinge: 'whining', used for 'love-making' in J. Heywood's *Johan Johan*, 110 (A. W. Pollard in *Repres. Eng. Comedies*, p. 68).

159. *yearnest & breame of*: earnest and eager for. *Breame* = *breme*, *brim* (N. country).

160. *wo silliboukes*: *sillibouke* or *sillibauk* is sillabub (custard) or rich cake (*D.D.*): they are offerings by Codrus' admirers; and *wo* is not for a fem. form *who* = *wo*(men), but a mere mistake for *mo*, 'twenty or more.'

P. 250, 1. *skippthirft*: getter of wealth without work.

6. *briche*: breach, flog, as Marlowe's *Edw. II*, v. iv. 55 'Aristarchus ... whose looks were as a breeching to a boy': cf. 'a breeching scholar', *Taming*, III. i. 18.

7. *chalings*: = challenges (Br.); the same form, though perhaps as plural sb. I. iv. 23.

P. 251, 11. *landleper*: leaper into land. So in *Welth and Helth*, 751 Hance, the intruding foreigner, is bidden 'in ander land lopen'.

12. *surky the thome*: Br. reads *surly*, and explains *thome* as 'thumb'; but there is no such use for 'beat', 'hustle', and the fourth letter, if an *l*, seems deleted. As it stands it is *k* or *t*. *the* stands close enough to *ky* to be meant perhaps as *kythe*, a N. country vb. 1. show, 2. appear, 3. grow friendly; and I suggest doubtfully 'I will sur(e) kith thee home (thome)' ('kith' metonymy for 'drive', satirizing his claim of relationship); or 'sur(e)ty thee home', *the thome* being pleonastic like '*ith thy tale*', III. i. 235.

17. *Gods trunnion*: God's tri-union (Br.): 'by Sainte Tronnion' occurs *Respublica*, v. ix. 32, and 'by Saint Thomas of Trunions' *Ap. and Virg.* (Dods. iv. 151).

22. *have a childes part*: in *Nature*, I. iii. 24 Avarice says 'I wilnot bee behinde to gette a childes parte'.

27. *hedgcrepers*: sneaking vagabonds.

P. 252, 33. *hennardly*: i. e. hen-heart + ly; *N.E.D.* gives 'henne harte!' (for coward) from *York Mysteries*, xxxiii. 198. Possibly 'Hens, thou haynyarde!' in Skelton's *Magnyfycence*, 1725, has the same sense.

34. *coystriles*: knaves.

37. *year pilats voyce*: the part must have been played in the same tyrannous vein as Herod: cf. *Respublica*, III. iii. 15 'Lord Jhese Christe,

whan he was I pounst and I pilate [y-Pontius'd and y-Pilated] Was ner
 30 I trounst, as we have been of years late'. Cf. Pilate's opening
 speech in *York Mysteries*, xxxii. 9 'sir Pilate of pounce as prince am y
 preued'.

P. 253, 1. *laud*: see note on III. iii. 72, 74.

P. 254, 31. *peke pies*: 'I suppose = pick pease' (Carpenter).

40. *whoþe at noone*: prob. to inform the homestead of the dinner-
 hour.

P. 255, 52-3. *put pin*: or 'push-pin', the child's game mentioned
L. L. L. iv. iii. 169—a pin was won each time a push or jerk caused one
 to lie across the other: '*Blow-point* was probably blowing an arrow
 through a pipe at certain numbers by way of lottery.' Strutt's *Sports*
and Past. ed. Cox, p. 312: *lin*, cf. II. i. 64.

73-6. Probably he is actually doing some tumbling-feat, pretends to
 have hurt himself (l. 74), and complains (74, 76) of the audience's want
 of sympathy.

P. 256, 81. *col^{en}*: or *cotton*, form a nap (in clothmaking), so
 'succeed'—found repeatedly.

82. *Stande I praye the*: perhaps seizing one of the occupants of stools
 on the stage, with intended joke on his lightness.

GLOSSARY

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- A dwelfe*, adv., madly, 96. 25.
A shore, aside, 124. 37 n.
Acquynt, to, 208. 127 n.
Affects, desires, 22. 58.
Afterclappes, 131. 7.
Aglet, tag of a point, 223. 48.
Alone, matchless, 93. 103, 94. 139.
Ambrie or *aumbry*, cupboard, 152. 66.
Apayde, pleased, 192. 3.
Apply study, to, 15. 88, 49. 60. Cf. 21. 28.
Armentage, 186. 10 n.
Atide, in time, 92. 77.
Augrû, arithmetic, 248. 142.

Backhouse, bakehouse, or privy, 236. 3, 242. 11.
Bagd, pregnant, 140. 3.
Barne, chicken, 88. 54.
Bayte, feed, 130. 33.
Beakinge, 207. 113 n.
Bed, bid, 119. 110: cf. *Red*.
Besill, to, swill, 194. 61.
Beverage, pour-boire, 142. 13, 148. 3, 25.
Bibler, reader of the Bible, 17. 30.
Blin, to, cease, 223. 73: *blanne*, pt. p. 207. 100.
Blothernales, 229. 196 n.
Blow poynte, game, 255. 53.
Blowse, trull, 206. 80.
Bobbe, jeer, befool, 48. 22, 93. 120.
Bonably, abominably, 211. 214.
Bonet, a sail, 32. 3 n.
Borde through nose, 194. 59.
Bouggish, 189. 78.
Bounce, explode, 60. 4.
Bousinge, boozing, 215. 14.
Boust stouile, 243. 47 n.
Boystrous, massive, 18. 60.

Braide, outcry or start, 149. 14.
Breame, eager, 249. 159.
Breaste, voice, 188. 49.
Britche, flog, 250. 6.
Bruckle faste, black-faced, 246. 105.
Bullching, bull-calf, 221. 5, 223. 65.
Bumminge, 188. 49 n.
By dene, together, 247. 118.

Call me cut, 63. 41, 138. 79.
Cantie vantie, at a canter, 131. 14.
Capcase, 47. 17.
Carrayenes, carriages, 128. 83 n.
Cast, example, 98. 2, 257. 10.
Caters, caterers, 21. 23, 38. 52.
Cautel, artifice, 57. 62 n.
Charettes, carts, 27. 99.
Chery, kyrie, 188. 49.
Clack, tongue, 106. 32, 135. 2.
Clatter, chatter, 87. 47, 185. 36.
Clementid, 248. 145 n.
Clumpertone, clodhopper, 201. 50.
Coapesmate, confederate, 89. 5, 208. 120.
Cokes, ninny, 233. 6.
Colefeke, buffet, 235. 54.
Coll or *cull*, to embrace, 22. 66, 151. 26.
Collop, slice, 42. 66.
Coltes teeth, youthful desire, 111. 27.
Compacte, confederate, plotted, 55. 6, 56. 22, 66. 128.
Consort, company, society, 41. 57.
Contentation, content, 17. 34, 23. 86, 38. 47, 72. 32.
Contrary, find me, find me untrue, 63. 11, 67. 8, 71. 5.
Controll, rebuke, 45. 5.
Convaie, carry off, steal, 93. 123.
Coolyng card, 112. 51 n, 233. 23.

Cornerd cappe, college cap, 62. 24.
Corpes, living body, 107. 19.
Corrosie or *corsy*, corrosive, fret,
 105. 142, 224. 91.
Costerd, head, 55. 47, 195. 7.
Cotten, succeed, 256. 81.
Coystrell, 16. 113 n, 252. 34.
Crackehalter, 24. 6.
Cranke, lusty, 189. 86.
Crashe, romp, 213. 263.
Creake, croak, 183. 196.
Crileson, 229. 196 n.
Croute, pet, 206. 89.
Crusadoe, a coin, 43. 19, 97. 59 n, 141.
 14.
Cunger, conjure, 189. 82.
Customers, customs house officers, 27.
 103.

Deare, dare, 191. 23.
Decease, disease, 139. 96, 140. 120.
Demerites, merits, 176. 21.
Demise, dismiss, 232. 279.
Denti, 186. 10 n.
Diadognatriton, 98. 97.
Discipher, detect, 30. 186, 45. 5, 61.
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Discrive, describe, 177. 52.
Disple, disciple, 201. 62.
Disposed (amatory sense), 95. 17 n.
Doñnett, 101. 67 n.
Dogbolt, term of contempt, 98. 76.
Doing, 109. 71 n.
Dore, to, dare, 196. 44.
Drevell, slut, 216. 59.
Dup, do up, open, 99. 31 n.
Dust, fray, 191. 47 : (vb.) 235. 27.
Dyssarde, fool, 105. 5, 209. 158 : *dis-*
ardly, 194. 61.

Ealeth, ails, 183. 204.
Ery, every, 191. 25, 207. 102, 223.
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Eveny, matter, 111. 17 n.

Fackling, employment, 208. 138.
Fardell, bundle, 56. 40.
Farding, farthing, 48. 20, 193. 32 :
 cf. *Furder* : contrast 203. 113.
Fare, behave, 128. 89 n, 142. 17.
Farr, farther, 213. 259.
Feake, to, 195. 17.
Feate, neat, 98. 95.
Feere, mate, 120. 5.

Fensuar, fence, 191. 32.
Fime, fume, 193. 20.
Finde, to, support, 24. 4.
Fippens, five pence, 192. 12.
Fittle, spell, occasion, 87. 27, 113. 32,
 134. 5.
Fleete, vb., float, 150. 4 : (sb.) flash,
 235. 63.
Forsett, 207. 107 n.
Foundresse, patroness, 103. 83 : *foun-*
der, patron, 183. 193.
Franion, comrade, 89. 2, 94. 146, 112.
 54.
Fraye (intr.), fear, 109. 66.
Friskoiole, 111. 23.
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Fulker, pawnbroker, 34. 61.
Furder, further, 109. 70, 129. 108,
 138. 87 : cf. *Farding*.
Furr, further, 187. 19.
Fustinge, ptcp. = mouldy, or = fus-
 tian, 214. 5.

Gambolde, gambol, 98. 86.
Ganser, grandsire, 183. 200.
Garboyle, disturbance, 106. 35.
Gaskins, breeches, 190. 7.
Gaude (diss.), prank, 98. 86.
Gayne, gape, 240. 126 n.
Gayson, rare, 19. 74.
Gayle, ? gad-about, 239. 109.
Girnumble, disordering, 202. 78.
Gleke, scorn, 134. 64.
Gloses, commentaries, 18. 63.
Gobbett, lump, 97. 65.
Gofe, gossip, 202. 85.
Goffishly, 128. 88.
Goinne (diss.) or *gonnie*, simpleton,
 111. 22.
Goldinge, gold piece, 88. 77.
Golia, Goliath, 234. 29.
Gome, ? go home !, 229. 202.
Grandgosier, 112. 44 n.
Groyned, branched, 117. 69.
Gupe, give up, 244. 52.

Hab or naves, 210. 195 n.
Hagges, spirits, 118. 102, 144. 10.
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Hammers in one's head, to have, of
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Hungoppes, gallows-birds, 144. 12.

- Hap*, to, cover up, 178. 66.
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Hatt, pt. of hit, 195. 7.
Have reason, to, be right, 62. 13, 70. 8, 136. 37.
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Hennardly, cowardly, 252. 33 n.
Hichcocke, hiccough, 237. 51.
Hold, to, wager, 57. 71.
Horne wood, horn mad, 95. 8 n.
Horsenightcappe, halter, 196. 49.
Hottie tottie, 112. 6 n.
Hudell, adv., signifying multiplication, 92. 75, 152. 48.
Hugger mugger, in, 233. 9.
Hugye, huge, 143. 23.
Hunt at, hunt, 131. 8.
Hurdes, fireballs, 130. 19.
Hurricampe, 214. 295 n.

I mett, pp. of met, 109. 62.
Iavell, rascal, 89. 7.
Teobercious, 128. 81.
Iet or get, to, strut, 98. 93, 185. 46, 205. 39.
Infracte, unbroken, 17. 26.
Ingram or ingrum, ignorant, 106. 23 n, 228. 170.
Iniurious, insulting, 52. 23.
Instantly, insisiently, 16. 109.
Iumpe, exactly, 147. 85, 228. 178.

Jadge, jade, 229, 205.
Jages, tatters, 193. 16.
Jepert, hazard, 205. 62.

Kallat, trull, 67. 1.
Kive, to, ferment, 229. 201.
Knacking, mockery, noise, 145. 28.
Know oneself, to, govern oneself, 48. 38.
Kynde, nature, 108. 29.

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Lauish, communicative, 65. 84.
Leese, lose, 39. 3, 49. 61, 59. 32.
Lefe, willing, 119. 121: *lever* (comp.), 192. 4.
Left heeles, two, 112. 53 n.

Lerrypoope, 106. 28 n, 145. 28.
Lettyd, pt. of *let*, 143. 22.
Leve, give leave, grant, 148. 108.
Lile, little, 236. 3.
Linger, to (trans.), defer, 60. 15.
Linn, to, cease, 194. 64, 255. 53.
Lobcocke, lubber, 32. 13.
Loke, to, look for, 150. 10.
Luburū lawe, 210. 194 n.
Lucklye, lucky, 175. 33.
Lurdge, to, ease, 131. 6.
Lurdinge, rascal, 202. 103.
Lurtch, ith, 211. 211.
Luskie, gallant, 16. 111 n.
Lye upon, press, urge, 16. 110 n, 35. 85.

Mak vp their mowtes, 130. 22 n.
Make, to, do, 125. 37.
Make bate, stirrer of strife, 239. 109.
Make deintie, 15. 65.
Make strange, 15. 68.
Male, trunk, 47. 16, 231. 253.
Malgree, in spite of, 107. 16.
Māmes, madams, 92. 99.
Mande, escorted, 179. 95.
Marquisotted, 98. 89 n.
Mashyp, mastership, 112. 31.
Maunde, basket, 223. 52.
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Maye, marry, 246. 104, 247. 121.
Meckinse, marykins, 238. 75.
Meete with, to, be even with, 63. 38, 195. 20.
Membres, memories, 245. 81.
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Nere (comparative), 134. 61.
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Nonce, for the, 40. 17 n.
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Novum, dice-game, 209. 147.
Noysome, troublesome, 48. 29.
Nuslinge, indulging, 178. 82.
Nycitie, folly, 115. 69.
Obbrayde, upbraid, 181. 145 (Somt., Halliwell).
Occupie, to (a trade), ply, 51. 8.
Old (adj. and adv.), excessive, 87. 32, 129. 4.
On end, on the whole, 132. 27.
Once, once for all, 65. 79, 144. 39.
Ongly, 117. 72, 128. 87.
Ostler, ? hustle, 186. 14.
Over hayed, overfed, 111. 27.
Overwhart, perverse, 239. 107.
Packe, plot, 56. 39.
Pagins, pageants, 175. 42.
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Past whoo, out of hearing, 201. 55.
Percase, perchance, 12. 7.
Personage, person, 14. 27, 86. 11 n.
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Staunce, space, 33. 26.

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Take well in worthe, in good part, 70. 3: cf. 'take in gree' 153. 81.
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